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No. 283.—VOL. XII.

LONDON, SATURDAY, JANUARY 1, 1870.

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# The Musical Standard.

No. 283.—VOL. XII.

LONDON, SATURDAY, JANUARY 1, 1870.

PRICE TWOPENCE.

## "HYMEN O HYMENÆE."



**A**MONG the many oddities bound up with the social ethics of the present age, such we mean as bear at all on any of the fine arts, those surrounding the musical celebration of marriage according to the Protestant and paterfamilias formula are not certainly the least curious. Whether there be a conviction that an individual undertakes the holy state once only in a lifetime, upon the average, and so must be allowed a latitude unusual in steadier, graver moments, we profess not to be aware; but certainly the true-born Briton will consent to relax even his most cherished prejudices, if only somebody is about to marry his daughter, or invite him and his to the wedding of an acquaintance or a relative. And especially in the matter of music used on such occasions will he consent to relax notions generally "old-fashioned" and Conservative. Now, to do him justice, with some this relaxation may be due to indifference as to what is done in music at a time when mental agony exhausts itself upon other matters; and there are many agonising sources open: for instance, these may include the giving away the daughter to the eligible young man, the opportunity for suffering as a principal character in the scene: or they may argue merely such minor matters as a knowledge that the new gloves have split in an awkward and visible place; that the over-active pewopener has forcibly abstracted and hid away in regions dusty and unknown your newest hat, a veritable "Lincoln and Bennett;" or again, that your coat has ruinously suffered by contact with a damp, moist, unpleasant, and over-varnished pew-door. It is possible also that these various sources of mental disquietude or bodily discomfort may be further enhanced by surreptitious raids upon your hassock, conducted at uncertain intervals by an ubiquitous, ferret-like, and most obnoxious little daughter of Eve, the evil genius of the chapel (we beg pardon "church," though perhaps never built for one), and quite enough with herself and proceedings to make a musical bachelor forswear the ceremony on his own account for a whole quinquennium to come. However, it may be that at the appointed close of the last and most successful tug of the series, your hassock is captured, and the pewopener retreats with her prey. Just then, perhaps, an unusually dissonant and rather spiteful

(but not inappropriate) howl draws your attention to the music you missed amid all this turmoil, and acquaints you that A flat is not a comfortable key on the instrument; moreover, that the common chord of that respectable, but to some performers unapproachable, region scarcely sounds as well as it might when the A flat happens to be unconsciously used as the sharp third to E by a *coup de main* on the part of a performer, who carries out with puritan rigidity the idea of not allowing his right hand to know aught of the harmonious explorations carried out by his left. The church is half full of people. The gates (if it be a building destitute of the carriage-drive peculiar to our more stately suburban churches) are tenanted by some cherubic "pledges" belonging to shopkeepers adjacent. An itinerant musician or two, but certainly a sweep in full panoply, or sooty suit, bring up the rear. All imbibe the liveliest apparent satisfaction from the scene, heightened very likely by the odours of Araby the blest, which issue occasionally from the warm interior of the church into the foggy or freezing air outside. These bring with them some uncertain and feeble explosions—the results of the music going forward at the organ. And so much for externals. As to the quality of the music, we are all accustomed to expect something quite different to that associated with other ceremonies or services of the Church. In many churches—those in which very "low" ideas do most prevail—a very sharp look-out is kept that nothing beyond a certain degree of liveliness shall be heard. The hymn-tunes go at a slow and decorous pace, enough of themselves to remind one of a funeral, if indeed that function would not naturally suggest itself at an early stage to any one of lively imagination "assisting:" the chants are not unduly hurried; the organist is expected to confine himself to accredited and well-known voluntaries; and even the secular appearance of the abbreviation "Op." is enough to shut out any music so signed, unless a bold performer substitutes from memory at the "supreme moment," as a Frenchman might observe. But all this is either changed or changing gradually: whether it be the bridesmaids' smiling faces, or the rather sheepish appearance of "the two" most intimately concerned: whether it be the prospect of paternal Cliquot, or the "sparkling Moselle," or the feeling that it is really necessary to assume the virtue of amiability even if you have it not (at least for once),



or whether it be all of these things combined, certain it is that even the grimmest of church uses are for the time tabooed, and operatic music even allowed to intrude in the very penetralia of the sanctuary. At "higher" places of worship the custom has usually been much more free, and the domain of "sacred" music has been allowed to extend far beyond "The dead march in Saul" and "The Hallelujah Chorus;" but even in these privileged haunts of the eccentric, music frequently takes a sufficiently extended swing. Of course in these times all young ladies "in the fashion" expect to have the "Wedding March" played over them; and how things were managed before that often murdered composition was written we cannot pretend to remember. It may be that musical weddings have grown round that particular march; that indeed, regarding weddings, very little if any music was even thought of until Shakespeare's "Midsummer Night's Dream" suggested to a young German a tune to which a stage procession might march. Doubtless it was soon found to be very nice to "wait" to music, and, both organ and performer being ready, the one march played after the ceremony was anticipated by half an hour's music before the arrival of the bride, and perhaps some choral or hymnological interpolation was added in the service. That the "Wedding March" should be the chosen of those on matrimony bent, in preference to all other music, arises we suppose purely from its name, and perhaps in a less degree from the unquestionably jubilant and, as some think, even uproarious character. As processional music, and as generally played, it is too fast for a bride to march down the church to, unless the gayest of all gay skips might be imagined. Signor Arditi once conducted it in our hearing at the usual theatrical pace; it thus came out with amazing clearness and effect, but differed greatly from the sprightly composition beloved of marriageable damsels. The difficulty in playing it to a wedding party is that the newly-married seldom enter the church at the proper moment—the crashing chords which follow the trumpet introduction: unless this can be done—and it seldom or never is so—both effect and meaning are injured, if not lost entirely; but as played in orchestra and "rendered" upon the organ, Mendelssohn's "Wedding March" presents two vastly different aspects. We may further say that, save under most skilful fingers, it does not take kindly to this instrument. As a result of the young-lady passion for it, however, all kinds of players are required to play it upon occasion; and here lies the difficulty. That which is not easy to an artist is

nearly impossible to the unskilful; and the force of circumstances throws the task most frequently into the hands of such. At a wedding we chanced to attend not long ago the organist persistently played B pedal, instead of A, at every recurrence of the opening subject; as persistently did he stop every time a change of registers was needed, and he made a close far beyond the possibilities of description the most vivid. We may well enquire why "march" music generally should be in such request. It seems to be a widely-spread opinion that such tunes are the most appropriate an organist can choose. At the wedding above referred to the bride walked up the church to "The Priests' March," from "Zauberflöte;" duly married, she was marched into the vestry to a tune which in charity we hope was invented upon the spur of the moment, as it was suggestive rather of maladies than melody; and she was marched out as before described: it was all *alla marcia*—nothing but march. Organists do not always select such subjects, however, and departure from the routine is to be commended. We are not of those who would play to a young pair just about to start in life so jaundiced-looking a piece as Handel's "To man, God's universal law" (Samson), which has been done within our recollection; but as a change to the everlasting marches, should be strongly tempted to cull from the more dulcet strains which surely may be found with a little trouble in research. We should endeavour also to present music of a real, but at the same time beautiful and tranquil kind, as a mixture with and contrast to the more stormy measures of the march. But we should much desire the playing of the "Wedding March" to be exclusively confined to those who can play it, whom we imagine to be fewer in number than is generally supposed. If the organist be uncertain of his command of that particular piece he should leave it alone, and content himself with movements of more moderate difficulty. It is not every man, however, who can see his own incompetence. If those who occupy organ-seats at some weddings could only gauge the feelings of those who have to hear the distorted harmonies they deliver—harmonies sufficiently sharp even when delivered confidently and with knowledge—they would be very careful to put all their copies of the piece in question out of reach until their execution could safely be relied on. Is the infatuation for the "March" so besetting, that a young lady would fancy the service incomplete, perhaps uncomfortably suggestive of invalidity, without it? And is it that, looking upon it

in the light of an appendix to the ritual, whether the music be distorted and the musical hearer harassed are matters deemed undeserving of a single thought? We will leave our readers to ruminate over these most consolatory and suggestive questions!

### Rebicks.

"TELL ME THE SUMMER STARS." Duet. The Poetry by Edwin Arnold. The Music by Frederick Westlake. London: Lamborn Cock and Co.

MUCH musicianship is necessary to the due production of a good duet. Some few years ago, when compositions for two voices with pianoforte accompaniment were in more general request than they seem to be at present, it became the custom to string together the most obvious passages of thirds, and to put to them accompaniments mostly derived from school exercise books; and these delectable productions were to be found "upon every lady's piano-desk." Music made by the yard, as tape is, is not usually more durable than the cotton fabric we have quoted; and it seems, moreover, to have one feature which does not commonly belong to the aforesaid tape—it kills off the desire for further acquaintance: tape broken or worn is replaced by new; duets once faded (if of the sort we have pointed to) are never by any chance renewed. Mr. Westlake may claim to have much musical taste and not a little feeling: these added to a goodly knowledge of composition have enabled him to put forward a pleasing and superior composition. The words are very sentimental, and scarcely fitted for duet treatment; being indeed the passionate address of a lover to his mistress—an impassable difficulty when circumstances are considered—but as Mr. Westlake has taken them, we may as well congratulate ourselves and his singers upon the fact that nobody dies at the close of the performance, nor is anybody in a moribund condition upon any one of the five pages. Some taste upon the part of the performer is requisite to bring about a satisfactory performance, and also the ability to sing music not entirely written in thirds; otherwise the duet is easy.

"LIGHTLY CREEPING." Serenade. Composed by Schubert. Edited by G. W. Martin. Words by L. N. London: 14 and 15, Exeter Hall.

THIS is a composition for an alto solo, with accompanying chorus for four ladies' voices (two soprano and two alto parts) as it stands here; but if memory does not play us false, we have before made the acquaintance of this music as a composition for mens' voices. The words form a—really we can scarcely say: they seem to begin with a recital of what good things fairies are, and what clever things they do, and then to gracefully give place to a palaver upon the part of these airy visitors themselves. Doubtless the poet's task was a difficult one, and it has been fairly performed. The music is pleasing, if not of the highest class; and Mr. Martin has put it forward in a very creditable manner.

### FUGUE BY DR. BURNEY.

THE Musical Illustration in our present number is a fine fugue by the historian of music—Dr. Charles Burney—who was born in 1726 (April 7) and died in 1814 (April 12). He accumulated the Degrees of Bachelor and Doctor of Music in 1769 (June 23) on which occasion was performed an exercise of such merit as to render it long in favour at Oxford music-meetings: it was also frequently performed abroad under the direction of the Doctor's friend, Emanuel Bach; but would not seem to have survived so far as to be printed. In 1773, the Doctor was elected a Fellow of the Royal Society, a tribute to his scientific as well as literary acquirements. In the earlier part of his life (1749) he was organist at the church of St. Dionis, Fenchurch-street. In 1751, he accepted the organistship of King's Lynn, at a salary of £100 per annum, but returned to London nine years later. His musical tours, undertaken with a view of collecting materials for his "History of Music" (4 vols, 4to), were undertaken in 1770 and 1772; and the three volumes which were the immediate, though minor, results of his journeys, are sought for and read with interest even now. The Doctor was one of the competitors for the vacant organistship at St. Martin's-in-the-Fields; and it is on record that he was on that occasion "the most formidable opponent" to Kelway, the extemporist, who obtained the post. If this referred to playing, and not to personal influence, Dr. Burney's abilities on the organ must have been of a high order. In 1789, the Right Hon. Edmund Burke conferred upon the musical historian the organistship of Chelsea College, to which was attached a desirable residence within the institution; and in 1806 the Government granted him a pension of £300. A more singular tribute to his merit was his election to the Membership of the Institute of France—a dignity only conferred upon savans of European fame. His daughter, Madame D'Arbly, published a work, entitled "Memoirs of Dr. Burney," but in relation to "music" (a subject upon which the authoress either would not, or—which is likely enough—could not, safely speak) it furnishes the most scanty and unsatisfactory particulars. Many will regret with ourselves that, if Dr. Burney could write in the manner set forth upon other pages of this journal, he did not leave more specimens in the same class of composition. We may return to the subject at greater length with some future illustration.

### "HOME, SWEET HOME."

WE extract the following romantic narrative from a recent number of *Hitchcock's New Monthly Magazine*, a well-conducted and entertaining New York periodical:—

"One of the sweetest and most touching melodies ever published, is the favourite old song of 'Sweet Home.' In the drawing-room, in the concert hall, or on the stage, it is certain of a universal welcome. No matter by what artist it is sung; it falls on the ear like a spell, and seems almost like an inspiration. It charms by its simplicity and truth, and, when far away from friends, home, and dear associations, to hear the sweet old song it almost seems like the sainted hymn of some valued friend from the beautiful Spirit Land.

"When Jenny Lind came to this country she gave this popular song a new *clat*; not that she sang it particularly well, for most people were not much impressed with her rendering of it; but the fact of her singing it at all was enough to blow the dust off the faded music, and make a place for it on thousands of pianofortes.

"The late Major Noah declared that he never heard the song *really* sung but once; and when we relate the incident, many of our readers will remember it. Years ago there appeared at the Park Theatre a beautiful young actress, Miss Grove, who played in John Howard Payne's domestic drama, 'The Maid of Milan,'

with a sweetness and pathos that drew tears from the eyes of thousands.

"Miss Grove was a mystery. She came here unannounced; she played and sang like an angel, she was very young and very beautiful, and all at once she disappeared, no one knew how or why. It seemed all a dream. In pathetic parts, like that of Clari, we have scarcely ever seen her equal. We remember but one, and she, a beautiful girl, in her pathetic parts shed such showers of real tears, that the audience could see them rolling down her cheeks and falling upon her bosom. In such a case, one would hardly avoid weeping from sympathy. After playing such a part, we have seen this young lady's eyes red next morning at the breakfast table.

"We forget by what means we found out the romance of this sweet Miss Grove; but the facts were, as nearly as we can remember, after a lapse of so many years, the following: She had been educated for the stage in England by her father, who hoped to make a fortune by her talents and beauty. After a successful tour in 'the provinces,' as the theatres in England out of London are called, an engagement was made for her to play at one of the minor theatres of that city. The manager, a fine young actor, fell in love with his star, and she returned his passion. The father forbade the match, but they stole a march on him and were privately married. The same morning, at the rehearsal, the father by some means found out the conspiracy, and hurrying his daughter from the theatre, he forced her into a carriage, and going as rapidly as possible, by railway and stage, took her to Liverpool, carried her on board an American packet ship which was just sailing, and so brought her to New York, where, a few days after landing, she appeared at the Park Theatre, and at once made the greatest sensation by her beauty, her grace and especially her feeling, which was thrillingly developed in situations resembling her own.

"The poor husband, when he missed his wife, and her father, knew very well why she was spirited off, but he could not get a trace of her until he saw the advertisement of her appearance here, in the *Courier and Enquirer*. He could not leave his theatre, but deputed a lady, a Mrs. Steward, to come in search of her. She came to New York, found Miss Grove, or rather Mrs. Yarnold, who was overjoyed at the prospect of returning to London. One morning, at rehearsal, she was suddenly missing. A few hours afterwards a letter was brought up, by a New York pilot, informing the father that his daughter was on board an outward-bound packet ship, well out at sea. The manager of the Park was obliged to change the bill of performances that night, and a few weeks afterwards the lovely Mrs. Yarnold graced the boards of her husband's theatre; and for a long period we never took up a London paper without looking for her name, and thinking of the time when we heard her sing 'Home, sweet Home.'

## Correspondence.

[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]

### PSALMODY.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—For some time past I have been oppressed (I had almost said depressed) with thoughts of the utter want of expression now-a-days manifested in the performance of that most delightful, and to the young especially, attractive part of our services to God in "our dear old Church of England, viz., "The Psalmody." Now, Sir, I maintain that, given a musician of sensibility, who will carefully adapt verse by verse and line by line the words he accompanies on a good organ to the psalm tunes, the good old tunes, such as "St. Ann's," "Bedford" (3-2 time), "St. James"—in fact St. anybody who has been still further immortalised by the real musician after their good deeds had signalled them; and then given a choir of even only well-trained charity children, with open mouths, short noses, a proper appreciation of the letter "h" (which latter is to be taught) and

a congregation of adults, &c. I say, Sir, and maintain, that a good psalm tune, such as "Chichester," by S. Wesley, in "Novello's Psalmist," is capable of anything in the way of expression of praise to God, and with suitable words, and of rousing a whole congregation to a sense of their duty. And I say that, given my requirements, such tunes as "Charmouth," Harrington's dear old "Nayland" (otherwise St. Stephen's) by Jones, whose chant in D always puts me in mind of "Sing praises unto the Lord, sing ye praises lustily unto the Lord" (I quote from memory). Why, Sir, these tunes are capable of as much expression as the tenderest love song, and the thought that oppresses me is, that in our churches the "Monkish" (in more senses than one) baby tunes should ever usurp the place of those of our grand old composers, or that the present generation of church-goers, demoralised as they may be by the trash of the music-hall, should be content to listen (they do not join in it) to the "dum-dum" rubbish generally sung to the time of a rattling good polka. My daughter in the summer accompanied me to our parish church. A hymn was indistinctly announced; the child turned to ask me the number. My dear Sir, it was of no use! All four verses were nearly galloped or polka'd through, and we sat down, almost sorry we got up at all for it.

Now, Sir, will you in your usual kindness give many of us some account of how these things came to pass?—how this counterfeit coin came into such general circulation? (quick circulation and no mistake), and then tell us how we are to defeat and withdraw it, and get the good old metal, which will wear for ever, back in its place. Circulate that as you will, it will never become "light."

Sir, I love a good psalm tune, and I love to hear it sung when you shut off all but the dulciana and stop diapason (with a soft swell in reserve) at the third line of the words, and when you find nearly your whole congregation singing away with your choir to their and your heart's content. This I am sure you will agree with me is as things ought to be, not as they are.

I am, Sir, yours, &c.,

HENRY BARTON.

Hadleigh, Rochford, Essex.

### "WOMEN *versus* BOYS" (AND MEN).

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—There is one point in this question which has been overlooked. If all the boys in any given choir were efficient, they would not be overtaken. But out of any dozen, four, or at most six, do all the work: the others are "coming on," i.e. learning (by ear, from constant repetition, in a great many cases) the regular round of services and anthems. Of this smaller number, one only on each "side" is responsible for leading the intoning, for starting the Amens and responses, chanting the psalms, and perhaps for a solo in the anthem. In order to make himself heard in a large building, he acquires a habit of singing at full pressure, so that the performance of a "head boy" in a small private room is something harsh and painful to listen to. Doesn't this overwork explain the fact that those most conspicuous aschorister boys never come to much as singers when they grow up? The tenors are thin and watery, and the basses are poor "woolly-voiced" baritones with no low notes." If I wished to preserve a boy's voice, I would not let him go into a cathedral choir upon any consideration whatever.

I wonder no one has revived the question of women *versus* men altos. Women are certainly wanted worst for the alto part. It is remarkable how blinded some people have become by custom and prejudice, to the absurdity of men singing in a false voice the part intended for women or boys. And the richest thing of all is that some organists actually think that the counter-tenor is stronger than the contralto! In somebody's book on choir-training, it is said that "in choirs where the alto part is sung by contraltos, twice as many voices are required as when sung by men altos!" Astounding delusion! Why just in the highest notes of the part, where the women sing from the chest, the men begin to "squeak" in falsetto; and in the lowest notes, where the female voice is richest and fullest, the man alto takes to his chest voice (made weak and poor by so much falsetto singing) and destroys the part altogether! It is simply inconceivable that

any one knowing natural voices, soprano, contralto, tenor, bass, at all, could listen for the first time to the poor, artificial, squeaky, disagreeable, effeminate tones of the best of men altos, without laughing outright. Half-a-dozen such voices (!) would be put to flight by one really good contralto.

Of the two, I think the alto grievance is by far the worse.

Yours respectfully,

ALFRED STONE,  
Organist St. Paul's, Clifton.

### INCONCEIVABLE RUDENESS.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—You inserted a letter a few weeks ago relating to the "spirited" conduct of an organist, whose behaviour, however, seems on the whole to have been considered rather rude than spirited. Will you permit me to relate a little anecdote that may go to prove that clergymen as well as organists sometimes err in the same direction. Very lately, a clergyman of the most pronounced Evangelical school, whose name was not long since before the public in connection with some strong views on the inconsistency of dancing and confirmation, presented himself at the organ after the usual week-day evening service, handed in a couple of sheets of music to the organist, brusquely remarking "To be played next Sunday morning," and disappeared. The music in question was Handel's quartet and chorus, "Their bodies are buried in peace, but their name liveth evermore." This, it turned out on inquiry, was to be played for the death of a relative of some parishioners—persons not at all of peculiar importance in the parish, and whose relative was not a parishioner, and had not died in the parish. However, the next Sunday morning, the organist began to play the music in question, according to order, but had only got a very little way into the chorus, when the clergyman again presented himself at the organ, with the remark, "Mr. —, I want to speak to you." "What now, Sir?" remarked the astonished organist. "Yes, directly," was the reply. The organist immediately took his hands off the keys, and to the amazement of the retiring congregation, the performance came to a sudden termination. The organist then followed the clergyman behind the organ and received the communication, which was of no sort of urgency whatever, and might just as well have been made either before the service or after the voluntary, or any day the next week. The clergyman then disappeared again, and the organist, feeling the absurdity of beginning again after such an interval, and doubtless disgusted at the disgraceful treatment he had experienced, locked up the organ and departed.

I invite your readers to "look on this picture, and on that," and say of which of the two is the conduct more unlike that of a gentleman—the clergyman's or the organist's.

I remain, Sir, yours, &c.,  
ONE WHO KNOWS THE FACTS.

JOHN CRAMER.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—The name of John Cramer has so often appeared in the *Musical Standard*, that the following newspaper extracts from my portfolio may, if enshrined in your columns, prove of considerable interest. It will be seen that the critic in the *Daily News* (as usual) contrasts, in his judicious comments, very favourably with his contemporary, whose notice does not convey the idea of any very deep acquaintance with Cramer's works beyond the "Studio," which is known to everybody.

[From the *Daily News* of April 21, 1858.]

"DEATH OF JOHN CRAMER.—This great musician, who died a few days ago, deeply lamented not only by a large circle of friends, but by the musical world, of which he was one of the brightest ornaments, was in his eighty-eighth year, having been born at Mannheim in 1771. His father, William Cramer, a celebrated violinist of that day, fixed his residence in England when his son was in his infancy. Here John Cramer was educated and brought up; and here, with the exception of some short visits to the Continent, he spent the whole of his life. Though of German birth, yet in everything else—tastes, habits,

principles and feelings—he was an Englishman, and England is entitled to boast of him as one of her greatest musical artists. His career in this country was long and brilliant, in the capacities of a composer, a performer, and a musical instructor. As a composer he confined himself, with a few exceptions, to his own instrument, the pianoforte, for which he wrote voluminously. His celebrated Exercises and Studies have gained, and still preserve, unequalled popularity, not only in this country, but throughout Europe, and have contributed more to the progress of the pianoforte than all the other existing productions of this class put together. His great orchestral concertos, his sonatas, his quartets, quintets, and other concerted pieces in which the piano is the principal instrument, are models of clear and simple construction, beauty, and grace. In his own day they were the delight of the musical world; and, for our own part, we have enjoyed few greater musical treats than his exquisite concertos embellished by his own no less exquisite performance. Like many of the works of the great masters—the Clementis, Dusseks, and Steibels, of a former generation—they have latterly fallen into neglect; but there is at present a reaction in favour of the music of the older schools, and in this reaction the works of John Cramer will assuredly share. As a performer, John Cramer will not be forgotten by those who have ever heard him. He was a thorough master of his instrument. He did not, indeed, execute those *tour de force* by which the present race of pianists strive to surprise and startle us; to such things he attached no value; but his execution was sufficiently brilliant for every legitimate purpose; and he was pre-eminently gifted with one faculty—the power of imparting to his instrument a vocal tone and expression—of making the pianoforte *sing*—which none of his successors, to our feeling, have ever equalled. As a teacher of the pianoforte he for many years reigned paramount; and, in his time, formed more fine performers, both amateurs and professional artists, than any other instructor we have ever had among us. His influence was unbounded; and it was always exercised in favour of pure taste and against the growing ascendancy of a style of exhibition and display which has tended to make pianoforte performances, both in public and in private society, often little better than a nuisance. For many years age and infirmity have secluded the illustrious veteran from intercourse with the world. He died on Friday last, rather of old age, we believe, than of any positive disease, with little suffering, and surrounded by his sorrowing family. He died in peace, and 'full of years and honour.'"

The above able notice, like all the musical articles written for that paper, is pregnant with good feeling and knowledge of the merits of the subject.

[From the *Times* of April 19, 1858.]

"DEATH OF JOHN CRAMER.—The oldest of contemporary pianists and composers for the piano, and one of the most celebrated musicians of his time, Jean Baptiste Cramer, died on Friday evening, at his residence in Kensington-terrace. He was born at Mannheim in 1771, and was consequently in his eighty-eighth year. If not absolutely a great man, Cramer was at least one of those to whom the art is much indebted. His chief master for the pianoforte was the admirable Clementi—[He was under Clementi one year at the age of twelve!—ED. MUS. STAND.] and for composition C. F. Abel. Though he flourished contemporaneously with Woelfl, Dussek, and Steibelt, the reputation enjoyed by Cramer as a pianist was second to none. His school was that of Dussek, whom he is said not only to have emulated, but in some respects, and especially in the execution of slow movements, to have surpassed. He came to England at a very early age, and accomplished the greater part of his artistic career in London, where his lessons were more in request than those of any other professor. Nevertheless, he was renowned all over the Continent both as a composer and pianist. Among his friends was Joseph Haydn, and among his chief patrons and warm admirers was that most musical of princes, Ferdinand of Prussia, who, notwithstanding he was a prince, was justly esteemed as a musician. Cramer's last public appearance in this country was at one of the concerts of the Philharmonic Society, many years ago, when he took the principal part in one of Mozart's trios. His playing on that occasion showed no trace of his former excellence. As when Pasta reappeared at the



# Fugue.

DR. BURNBY.

This musical score is for a fugue by Dr. Burnby, written for piano. It consists of seven systems of music, each with a grand staff (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piece begins with a treble clef and a key signature of three flats. The first system shows the initial entry of the fugue theme in the right hand, with the left hand providing a simple harmonic accompaniment. The subsequent systems show the development of the fugue, with the theme appearing in different voices and the accompaniment becoming more complex. The piece concludes with a final system of music.

The musical score is written for piano and consists of seven systems of grand staves. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

*Adgo. ad Lib.* *tr.*

Opera, the poetical feeling was evident, but nothing more. To the present generation, indeed, the immense renown of Cramer is a matter of history rather than anything else. No composer has written more copiously for the pianoforte than Cramer. The number of his concertos, sonatas, &c., is fabulous; but, though greatly esteemed when first published—none of them bearing the stamp of genius—they were gradually neglected, and at last wholly forgotten. Even at this epoch, when the dearth of creative power has given birth to a sort of mania for reviving the compositions of earlier masters, the most zealous and laborious of our classical pianists would never think of brushing off the cobwebs from a volume of Cramer. There is, however, one particular work of his that is likely to endure as long as the art of music itself—we allude to the 'Studio per il Piano,' which has exercised in a certain sphere almost as great an influence as the 'Clavier bien Temperé' of J. S. Bach, or the 'Gradus ad Parnassum' of Clementi. As a masterpiece of learning and ingenuity Cramer's 'Studio' is, of course, not to be named with either of those extraordinary achievements; but, regarded simply in the light of an elementary course of instruction, it is inimitable, and has helped to make more legitimate players than any other work of its class extant. Steibelt, Hummel, Moscheles, and nearly all the great composers have written 'Studies' for the instrument; but up to this time those of Cramer have stood alone, and the education of a pianist is unanimously considered incomplete without them. A quarter of a century past the death of such a man as Cramer would have been a topic in every circle, but the news will now in all probability be heard with little interest. Cramer not only lived long enough to see himself famous, but long enough to survive his reputation. His name is likely to rest, however, in connection with his 'Studio,' upon which future pianists will form themselves without being aware that this was only one out of a hundred works from the same prolific pen. Mr. Cramer was one of the original partners in the eminent firm of Cramer, Beale, and Co., from which he withdrew about twenty years ago, with a handsome annuity."

A very good reason has been found for the neglect of Cramer's Sonatas, &c., in the fact of the composer's retirement from active life many years before his death. His music was not likely to be performed by others to a public which could well remember the peculiar grace with which the composer himself had interpreted it. The Sonata dedicated to Hummel is worthy of any pianist, then or now, however raised by talent, self-esteem, or laudatory notices.

December 22.

Yours, &c.,  
A VIRTUOSO.

### THEOLOGY OR MUSIC?

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—When a newly-ordained B.A. lectures the organist whose good fortune it is to help forward the music at any church in which he may "take orders," from what point of view is said B. A. supposed to regard the part of the service with which he chooses to interfere? A case very recently came under my notice which had some curious features. A young man, aged twenty-three, was ordained curate to a church which contained a large organ, and this organ was played by an unusually able organist, the vocal music being executed by a surpliced choir of practised singers. No sooner did our B.A. arrive than he set to work to "put things in order"—in plain English to make utter chaos of what was before orderly and artistic. The responses were too slow, the boys sang too softly, the hymn-tunes were too old-fashioned.

Our B.A. even went so far as to procure some tunes of recent date—"We won't go home till morning" (brief life is here our portion); the hideous waltz which has got mixed up with Faber's beautiful "Pilgrims of the night"; and a setting of "Nearer my God to Thee," which defies description, among others. These he considerably presented to the church as "an offering." As the rector did not care to interfere, the curate had it all his own way for a while, but after an uncommon bout of insulting interference one day the organist and choir resigned, and affairs came to a dead lock. Here "enters to them" the congregation, and something which in outside affairs would be called "a row,"

ensued; at least most vigorous words were used, and some half-dozen of the educated men of the people put the matter in such a convincing manner morally and pecuniarily before the rector, that he awoke "as a giant refreshed with wine" to a care for his music, apologised to the musicians, and quietly extinguished the energetic B.A. Now I want to know if we are to consider curatorial criticism as theological or musical?—or in fact clerical criticism at any time. If the interference of the clergyman proceeds upon the principle of having my music in harmony with his theology, well and good—he is entitled to consideration; and I think few conscientious musicians would do anything short of trying to carry out his wishes as far as possible. If all the meddling comes from a musical point of departure, it is unworthy of attention at all; for it is quite certain that a man who has given his life to the study of music is much better qualified to decide upon a proper method of performance than he who has blown a little upon the flute, or perhaps only listened to some blower. Choice may be pleaded in extenuation of meddling; but allow me to say that choice has nothing to do with the matter: there is no choice. So long as music is played and sung in our churches, so long must those who have to do with them consent to recognise right and wrong in its interpretation; and music must either be correctly performed, or the performers will sooner or later be found out. The mysterious part of the affair is that most of the ridiculous meddling is done by the curates, men often fresh from the Cam or the Isis: rectors and vicars generally leave such things to their organists, or content themselves with gentlemanly requests and polite insinuations. Still the question remains, are we to consider the meddling of curates as springing from theology or music?

Torquay.

Yours, &c.,  
D. A. HAMPSON.

"Excelsior."—Our correspondent will find a remark which will suit him exactly, in the last pages of the present number. (*Vide* "Snaps.")

"H in G." has our best thanks. Pressing matters have prevented our writing; but we hope to send shortly, if a communication be not on the road ere these lines are in print. The "extract" and "letter" alluded to must have failed to reach us. We cannot call to mind seeing either!

\* Correspondents who kindly send us newspapers containing paragraphs to which our attention is desired, would greatly oblige us by cutting or otherwise marking the part of the paper they wish us to read.

\* We still find many correspondents doubting whether we care to receive items of original intelligence. To such we would say send us all you can. Be as brief as may be consistent with intelligibility; and write on one side of the paper only. Manuscripts will pass through the book-post, if there be no letter enclosed, at the following rates: 4 oz., 1d.; 8 oz., 2d.

\* We cannot undertake to return manuscripts or other copy sent for our approbation. The authors would do well to retain copies.

### EDITORIAL.

AT the commencement of a new year our readers may not unnaturally expect a few words by way of address. On the present occasion very few are necessary, inasmuch as not many months have elapsed since we devoted a leading article to some congratulatory observations. What we then said is applicable now, with an even increased force. We have not only to congratulate ourselves upon a steady and marked increase in the circulation of our journal, but to thank many of those who read us for their willingness to render help, and contribute to the mass of interesting information to be found in our correspondence columns and reports.

Of those who furnish details of country concerts we would beg the favour of original manuscript copy, and by no means (if avoidable) two or three columns of country newspaper report, which we must fairly state are seldom (very seldom) worthy the exceeding trouble of abbreviating for our especial use. We much prefer original comment, to a weary waste of type in great part occupied in dry and unprofitable detail of the names of those engaged in the performance.

It is a source of pleasure to us to be aware that the *Musical Standard* has long made its way in quarters where hitherto "musical" literature had been neglected or underrated, or where it had been considered beneath notice on the part of serious-minded folk: and we are emboldened, when we look upon the goodly array of past volumes of our work, to ask the assistance of our friends in another respect. There are very many articles which should be widely read by the unmusical, to whom they apply equally with those who profess to love the art. The dread of technicalities, the fear of embarking in perusal of a journal in which nothing can be found but dry disquisitions on minim-heads or quaver-tails, deters in most cases all but the musical from reading even a journal like our own. They acquire (if they acquire at all) their smattering of musical matters from some "literary" journal in which musical topics of the smallest sort may be aggregated into not the most honourable position in the journal. We trust that all our friends—and they are legion—will do what in them lies to convince the ordinary readers of newspaper or art periodicals (whether heads of families, churchwardens, or officers of public institutions) that the subject is by no means so utterly devoid of interest as is too generally believed to be the case: indeed, that many matters are treated in our pages in a manner perfectly intelligible, and, moreover, useful to them all.

As to the future, without any need for resort to sensational expedients or fundamental alterations of our plan, we may generally say that the features which have marked the *Musical Standard* for years past will be scrupulously maintained; and even, according to the best of our ability, improved. We are not in the habit of stinting our labour, we confess; and we beg the continued assistance of those friendly readers who have any inclination towards the exercise in our behalf of their pens and ink.

We have received a long newspaper report of the concert at Marlborough College; but not caring to print copy which appears to have been forwarded broad-cast, many days since, to every newspaper upon the face of the earth, must decline saying more than that such a concert has taken place, and been industriously puffed. Mr. Bambridge, however, we will state, is considered to have brought his choir to a very considerable degree of efficiency.

**HARROGATE.**—At the annual Christmas gathering of the Congregational Church last week a musical entertainment was introduced, the performers being the choir in connection with the church, assisted by Miss Arnold, Miss Prestwich, Messrs. G. R. Parker, J. A. Benson, with Miss Dougill (organist, St. Mary's) at the pianoforte. Miss Arnold and Mr. Parker sang the duet, "O lovely Peace!" from "Judas Maccabæus," in a manner to be highly appreciated. Several other sacred and secular pieces, including a selection from Mozart's Twelfth Mass, by the choir, were also given.

**GRANTHAM.**—Last week (Dec. 22nd) the members of the Grantham Amateur Vocal Society, conducted by Dr. Dixon, organist of the parish church, gave their annual concert in the Corn Exchange, Westgate, which (says the *Grantham Journal*) would appear to mark a new era in the history of amateur music at Grantham; this being the first occasion, within our knowledge, when there has been a combination of both band and chorus. The *élite* of the town and neighbourhood assembled in considerable numbers, and during the performances of the programme applauded to the echo. The evening's entertainment was divided into three parts: the first part, a selection from Haydn's "Creation;" the second part, Mendelssohn's "As the Hart pants" (42nd Psalm), given entire; the third part, a miscellaneous selection of vocal and instrumental music (secular). The ladies and gentlemen of the society each stimulated the other, not to mere individual display, but to a mutual worthy interpretation of a great work—which reflected upon Dr. Dixon, their hon. conductor, the highest credit for his efficient training. The late hour at which the concert terminated prevents us commenting upon the several pieces. At the rehearsal during the day of the concert, the Rev. H. Clementi Smith, the hon. sec.

of the society, presented to Dr. Dixon (on behalf of the members) a very elegant ivory gold-mounted bâton, in acknowledgment of his great and valued services to the society as their hon. conductor.

**MALVERN.**—The members of the Choral Association gave a third very successful concert at the Music-hall, on Tuesday se'nnight, when a selection of Christmas carols and other music was capitally gone through. The band, which has been organised from local resources alone, played in good style a symphony, the "Dead March," and the pastoral symphony from the "Messiah." The second piece was, we learn, given "as a memento to Claribel (!!) and Grisli, as musicians, and the Earl Derby and Mr. Peabody, whose deaths will render 1869 memorable in the annals of art, politics, and philanthropy." The classification of such a composer as Claribel with the great peer seems incongruous and absurd. Most of the vocal pieces were accompanied in a very accurate manner. A new carol by Mr. Haynes was also given. This society, though of very late formation, is getting on capitally, thanks to an energetic secretary, committee, and a working conductor; Mr. Langdon has shown that it is possible to organise a band and chorus in a district where, hitherto, little signs of musical progress asserted itself. The society is fortunate in having the assistance of Mr. T. Lockett, a very good violinist, who takes his proper position as leader of the band; while the "first flute" is capitally played by the Rev. A. Fowler, of the Wells. This gentleman is a clever performer, and a tower of strength to the conductor. Messrs. Haythorne and Bevington accompanied, and Mrs. Langdon ably supported the conductor in a duet, which was encored. Owing to the inclemency of the weather, the room was not so well filled as it might have been; but the audience was of a superior class, and seemed pleased with the entertainment.

**WOLVERHAMPTON.**—The third of Mr. H. Hayward's concerts took place on Monday evening last, but notwithstanding that a selection of music of a first-class character was provided, with a list of performers, both vocal and instrumental, whose ability is unquestionable, the local *Chronicle* laments that the attendance so far as numbers are concerned was still very unsatisfactory. There was a fair sprinkling of well-dressed people in the two or three rows of front seats, but behind these was a miserable blank of empty benches; the attendance in the gallery was slightly better. On the same evening the Theatre Royal and the Prince of Wales' Concert Hall were filled to overflowing, and the audience in each case included people of equally good position in society as the generality of those seen in the front seats at St. George's Hall. It is feared that the music provided by Mr. Hayward—more particularly the instrumental portion—is too classical in character to meet the appreciation of the popular taste: the greater the pity! Of the concert itself, the pieces were all exceedingly well played—the performers being Miss Muntz, Miss Clara Muntz, Messrs. H. Hayward, T. Hayward, Ffrench Davis, and Eades—and the vocal selections could not have been better sung than they were by Mrs. John Hayward and Mr. Bywater. The violin performances of Miss Muntz and Mr. H. Hayward, and the harp solo by Mr. Ffrench Davis, were the very perfection of playing, and elicited the marked admiration of the audience. Mr. Eades also proved himself equally clever on the violoncello, and his skilful execution of an "Adagio" by Mozart was much to be commended. Mrs. Hayward was received with a most hearty welcome, and the enthusiastic applause with which the audience acknowledged the enjoyment they derived from her beautiful rendering of her songs—"I leave thee for awhile," and "Love makes the home"—could not be otherwise than gratifying. She also sang with equal effect in a duet with Mr. Bywater—"Why am I not," and "O'er shepherd pipe." Mr. Bywater gave the two songs, "Adelaide" and "Alice," with touching expression. Mr. T. Hayward, as general accompanist, acquitted himself with care and ability, and the only regret is that the concert was not better attended.

**CHELMSFORD.**—No more interesting and few better amateur entertainments were ever given in Colchester (say local writers) than that of Monday last, when the members of the Harmonic



Society (who increase in efficiency, although not, apparently, in numbers), gave an excellent performance of Handel's serenata, "Acis and Galatea"—the first time the work has, to our knowledge, been given here in a complete form. The Public Hall was well filled, and the audience—a discriminating one—testified their due appreciation of the performance. Mrs. Walker—whose cultivated soprano voice has often been heard in these amateur efforts, sang with much taste and skill the delicious music allotted to *Galatea*—including the airs, "Hush, ye pretty warbling choir," "As when the dove," &c. Mr. Robson, of Cambridge, who has a charming tenor voice, sang in rare "form" the music of *Acis*; Mr. Halliday, also of Cambridge University Choir, sang in a pleasing manner the part of Damon. Mr. Ladell did justice to the magnificent song, "Ruddier than the cherry," and other music put into the mouth of Polypheme. The rest of the programme consisted of glees, songs, &c. This society is doing much for the cultivation of music in Colchester, and we hope for it a long and prosperous career. One especial novelty in the programme was the glee "Ye mariners of England," by Hugo Pierson, "whose compositions when produced at the recent Norwich Festival gave rise to so much critical disputation." Much of the success of the concert was due to the careful conductorship of Mr. Dace. Mr. Chas. Winterbon executed the instrumental accompaniments with his usual ability.

**MANCHESTER.**—A very excellent concert was given by Messrs. Forsyth Brothers on Tuesday last. The attendance was not good, although the programme included a trio (Op. 70) by Beethoven, and a trio by Haydn, while Messrs. Santley, Halle, Madame Norman Neruda, and Signor Piatti contributed to the very superior rendering of each item of a very classical programme.

**BIRMINGHAM.**—The Birmingham Festival Choral Society had a soirée on the 27th ult., and presented their conductor, Mr. Stockley, with a testimonial in the shape of a portrait of himself, and a bâton. Mr. Stockley alluded to the society as one of the first of its character in the kingdom, a fact of which he was very proud; inasmuch as he had done all in his power to make it so.

**PRESTON.**—The "Messiah" was given by the Parish Church Choir on Thursday se'nnight, assisted by members of the Choral Society, and other friends and amateurs, in the Guild Hall. The principals were Miss Elam, of the Parish Church Choir (soprano); Miss Heywood, Manchester, (contra-alto); Mr. James Grime, of the Parish Church Choir (tenor); and Mr. R. Hilton, Salisbury Cathedral (basso). The solos allotted to them were given with expression and feeling. The band was strengthened by members of Mr. Hallé's band and gentlemen amateurs of Preston. The "Hallelujah Chorus," and "Worthy is the Lamb," with the Grand Fugal Chorus "Amen," were sung with great steadiness and precision, and were the most admired of the choruses. Mr. Greaves, organist of the parish church, presided at the harmonium, and the Rev. J. Eckersley most ably acted as conductor.

**SHEFFIELD.**—The Choral Union gave a performance of the "Messiah" in the Music Hall on Monday night to a very crowded audience. The principals were Madame Rudersdorff, Mdlle. Drastil, Mr. Montem Smith, and Herr Carl Stepan. Miss Barton and Miss Harrison (local) had also some of the soprano airs given them. Mr. Burton conducted, and Mr. Jeremiah Rogers, of Doncaster, officiated as organist. One of the local papers compliments the society upon its improved chorus singing, and in the same notice intimates to Madame Rudersdorff that she is a little too affected and takes liberties with Handel's music which are not justified. Generally speaking the performance was successful.

**CHURCH RESTORATION.**—**SILTON.**—On Thursday, the parish church, which is said to be of exceedingly ancient foundation, was re-opened, after restoration, for public worship. The church consists of a nave, chancel, south aisle (which extends the whole length of the chancel), and a tower at the west end. Before the restoration, the structure had fallen into a very dilapidated con-

dition; but it is now one of the handsomest churches in the diocese. The architect, Mr. Buckeridge, of London, has carefully restored to their pristine beauty all the points that denote the various styles of architecture. At the north side of the chancel is a chantry, the magnificent traceried roof of which has been cleansed and brought out. This now serves for a vestry, being lighted from the chancel by a splendid window in the Perpendicular style. The chancel is paved with encaustic tiles, the floor of the nave being laid with plain red tiles, from the same manufactory. The plaster has been removed from the roof, and the fine old oak supports with carved bosses and corbels are now exposed to view. A massive marble monument to Lady Wyndham, which originally stood on the south side of the chancel, has been removed, and behind it have been discovered a piscina, sedilia, and credence table; a hagioscope has also been found, looking into the south aisle. A recess in the north wall of the nave has been prepared to receive the monument. The old pews have been replaced by open benches of oak, pierced with perpendicular tracery, and the new lectern and pulpit are of an uniform style with the rest of the structure. Under the tower formerly stood the organ in a small gallery; these have been removed, and thus the beautiful west window has been exposed to view. The spaced thus gained has been devoted to the accommodation of the school children, and the ringers have also ample room for their work. The nave is divided from the south aisle by three Early English arches carried by pillars with deeply moulded capitals, and at the further end of the aisle, in a line with the chancel, stands the organ; there are also stalls for the choir. Mr. Alfred Bell, of the firm of Clayton and Bell, has liberally provided five windows, and Mrs. Martin and Mrs. Percy have also contributed a window each. Miss Grove, of Zeals House, has also been a most munificent donor; besides contributing £325 to the fund, she has given 200 hassocks for the church, beside the wool work and other ornamentations for the communion table, &c. The parishioners have also lent a helping hand in the good work. The re-opening services were well attended by the clergy and laity of the district, the Ven. Archdeacon Dorset preaching, the Rev. Preb. Selwyn reading the epistle, and the Rev. C. Wyld the gospel. Miss Benjafield presided at the new organ. After service, over 100 visitors sat down to an elegant repast. The rector (Rev. W. J. E. Percy) took the chair, and a few speeches followed the removal of the cloth. There was service in the evening, when the Rev. Canon Selwyn preached to a large congregation.

### Foreign Notes.

Cherubini's "Medea" is being performed at Leipzig.

By request of King George, M. D'Adelberg has composed a national hymn for Greece.

A new symphony, by Vierling, was well received at the last Gewandhaus Concert at Leipzig.

The Duke of Saxe-Coburg-Gotha has sent M. Aymès, the composer, the Cross of his Order of Merit.

In spite of "difficulties" in Spain, a competition for a Spanish opera has just taken place at Madrid, and four works are highly commended.

M. Padeloup, the well-known Paris concert-giver, has placed his resignation as conductor at the Théâtre Lyrique in the hands of the Minister of Fine Arts.

Mdme. Monbelli, with Mdlles. Reboux and Pauline Lewitzky, the new Russian star, have signed their several engagements with Mr. Wood for Drury Lane Theatre.

A fine large organ, by Merklin-Schutze, has recently been placed in the grand church of St. Michel Guienne. A sixteen feet horn is described as being a very fine stop.

The Lyonese, who have a special Romish liturgy of their own, have had it set to music by M. Félix Clément, and his arrangement of the plain chant has been adopted in several parishes.

Wagner's overture to the "Maitres Chanteurs" was again given by M. Pasdeloup at Paris, and again received with hisses and applause. Some of the foreign papers recommend it to be performed weekly, until the fickle public admire it.

Mdme. Désirée Artot-Padilla and her husband have been received on their return to St. Petersburg in the usual extravagant Russian manner. They were recalled an immense number of times during the performance of "Faust," and pelted with bouquets.

It is stated that the Papal authorities, doubting their ability to suppress obnoxious operas, have now resolved to try if they can alter them so as to make them harmonise with Romish ideas. Raoul, in the "Huguenots," is to be made of the correct Ultramontane pattern, and will be killed off by wicked Protestant heretics. Faust is to be a chemist, and Mephistopheles a doctor!

Schumann's "Paradise and the Peri" has suffered some rough handling at the hands of M. Léon Escudier, in *L'Art Musical*. He calls it a sleepy, fastidious, funeral oratorio, without either melody or inspiration, and a poor faint imitation of the Wagnerian fantasies. He avers that for three mortal hours the orchestra and the chorus struggle with the same commonplace, colourless harmony, and that the solos given are in the style of a psalm-tune, and set the teeth on edge to hear them. He describes Schumann as a pretentious, tiresome, mediocre composer, incapable of appreciating or copying grand artistic musical works, and considers that his music can never become acclimatised in the places where the melodies of any of the great German or Italian masters are heard. He states that the public expected roses and found thorns—thorns which ought not to offend them a second time.

### Table Talk.

We hear from Glasgow of the publication of what is assumed to be the most complete collection of Scottish melodies yet placed before the public.

Madame Arabella Goddard will not winter in Paris, as some of our contemporaries appear to think. The lady's engagements in England (already entered into) will occupy her until March or April next.

A new church has been opened at Manchester with "a western gallery on arches." There is also a splendid Roman Catholic Church nearly completed, having a large west gallery. In both, the organ cellar, that important adjunct with the modern builder, is fortunately wanting.

Lectures for women are to be delivered during the Lent term ensuing, at Cambridge, by Members of the University. Those on Harmony and Thorough-Bass, are to be given by G. M. Garrett, Mus. Doc., Organist of St. John's College; and those on the Theory of Sound in its application to Music, by S. Taylor, M.A., late Fellow of Trinity College.

At a late concert in Exeter, Mr. Montem Smith had a narrow escape. The hurricane displaced some slates upon the roof, and blew a sky-light out of its place, which caused a great sensation in the room. Just as Mr. Smith had mounted the steps leading to the platform, a huge slate fell through the sky-light and alighted close behind him—the storm continuing to rage with such violence that the performance, although commenced, could not be proceeded with.

It is stated that the ceiling of the new Opera House in Paris will be composed of a vast number of plates of copper screwed one to another in such a way as to be easily put together and taken to pieces again: the advantages of the plan are said to be that the ceiling can be raised or lowered at will. The whole is divided into several sections, which are now being painted with allegorical representations of the hours of day and night, more than a hundred figures being included in the whole.

The "Own Correspondent" of a daily paper, in his description of the Council Hall of the Œcumenical Council, has one passage which is much too good to be lost. It runs thus:—

"The crypt of the Church of St. Cecilia was illuminated and opened to the public yesterday, also on the occasion of her fête, and a choice musical service was performed in her church in the Trastevere, to which not one single female voice contributed a note. Strange, that this most musical lady, now a saint in heaven, should be honoured by the suppression of the voices of those of her own sex, while an effort is made to keep up the illusion of the female voice by the attenuated notes of unfortunate gentlemen."

The funeral of Mr. William Dennis Seccombe, late the organist of Plympton St. Mary Church, took place last week. The principal inhabitants of the neighbourhood, and many friends from adjacent towns attended. The service was read by the Rev. E. G. Hunt, vicar, and by the Rev. W. Watkins, curate. The "Dead March in Saul" was played by the organist of the Dockyard Chapel, Mr. Adams. An "immortelle" cross, made of everlasting flowers, by a lady of the neighbourhood, was placed on the lid of the coffin. The organ was draped with black in memory of the deceased. The melancholy character of the event was increased (says the *Western Times*) by the fact that the deceased's widow gave birth to a son on the forenoon of the day of the funeral.

We have lately received several intimations that teapots or occasionally "tea services" have been presented to Mr. So-and-so, of such a place, for his "exertions in connection with local societies." We do not in future intend to fill our columns with any statements of the kind, which in fact can only be limited in their interest, and are becoming so common as to be nearly valueless even as local distinctions. A friend very sensibly suggests that a conductor might be more suitably presented with a "conducting rod" ornamented at pleasure; or with a "ring," a present which would be carried about and seen into the bargain. To an accomplished master and executant many offerings might be made for which he would be duly thankful; but teapots should be especially avoided. They had better be presented to his wife.

It is now well-known that the tithes of Bishops Stortford, a living in the gift of the "precentor" or "absenter" of St. Paul's, the Rev. C. A. Belli, have been purchased by the Ecclesiastical Commissioners; consequently the Precentor has an annuity from that source of emolument. It would seem also that if he resigned (as he ought in decency to do, seeing that he does not pretend to discharge any cathedral duty) his emolument would not *ipso facto* be diminished. The people about Saint Paul's entertain very little pleasure at any public allusions to the affairs of that cathedral; and it is not surprising to know that the Precentorship is with them a very sore point. It is possible that the "Visitor," the Bishop, so publicly alluded to by Mr. Gregory, is of a verity the only person from whom the hint of resignation would be accepted. It is, however, difficult to resign duties handsomely rewarded, and discharged with no less diligence, integrity, and skill!

"Old Semibreve" writes as follows, to the *Midland Counties Express*, on the subject of Anthems in Churches:—"Sir, It is a plea and boast of the Ritualistic party in the Church of England, that they act strictly in accordance with the Book of Common Prayer! Another instance of the absurdity of such a statement has taken place in the services of St. Leonard's Church—the choir is ordered not to sing any Anthems!—and yet the Prayer Book tells us 'in quires and places where they sing here followeth the Anthem.' Really, Mr. Editor, we shall begin to think what a silly old fellow Handel was—and as for old Mozart, he was a—well, never mind what—but allow me to say, that if it is wrong to sing Anthems in churches, it cannot be right to sing them in cathedrals, and, with all reverence, let us inquire what becomes of that celestial example, when, as on Saturday morning next, that glorious Anthem of 'Peace on Earth' is sung. I should be glad of a spare corner to protest against all Anthems being set at naught in our church services—and by expressing the fear that some in these days can 'strain at a gnat but swallow a camel.' "!!

A very excited meeting was recently held in Camberwell, to take into consideration recent proceedings at St. Giles's Church. The spark which led to the conflagration seems to be the work

of the English Church Union. The room was partly filled by non-parishioners, and a great many persons, not churchmen, attended the meeting, which was a very stormy one. One of the speakers remarked that "it was no use petitioning the Bishop of the diocese about processions and velvet bags, and choristers, and the offertory, and the intonation of the service. He would only tell them that these things were not illegal. He wished to heal rather than widen the breach, and he thought they had heard quite enough of trumpety processions and surpliced choristers. Let them go to the root of the evil." The service at St. Giles had for years past been most melancholy. Not a soul in the church seemed to have any conception of responding. Small wonder then that smart new chapels with less formal, lifeless, worship sprung up and filled, and that any attempt to infuse life into perhaps the most unmusical service in the neighbourhood is opposed by malcontents! The rabid proceedings of the Ultra Ritualists in fact operate to induce unmusical "parishioners" to class (somewhat hastily and indeed unjustly) musical decency and artistic services with the ulterior practices of the sect so disliked by the great majority of educated Englishmen.

#### Appointments.

Mr. J. W. Toas and Mr. George Burgiss (Altos), and Mr. H. Hartley (Tenor), have been appointed to Christ Church Choir, High Harrogate, Yorkshire.

Mr. James Valentine, of Teignmouth, has been appointed organist of St. Mark's Church, Dawlish.

#### Suaps.

(From the Tub of our own Diogenes.)

Mendelssohn whimsically said of the clarinet players he heard in Italy, that they "must have all been born with a wooden leg;" one always felt inclined to throw them something" (in the way of alms), it sounded so feeble and miserable.

Haydn once remarked that he was beloved and esteemed by every one, "except indeed professors of music"—*except indeed professors of music!*

"The outward connection between music and words is often a forced one; and often when in one place it is real, in another it is unreal. . . . Although words and sounds are closely related, it is to be remembered that they belong to different principles of demonstration. . . . The latter" (sounds) are not symbols, and "they cannot indicate material phenomena."—(Goddard.)

A satirical poet of the last century thus likens the opera to a pillory:—

"An opera, like a pillory, may be said  
To nail our ears down, but expose our head."

He alludes of course to the sacrifice of sense to sound—the audience not understanding a word of the Italian language.

The organ-blower of Berwick, D. S. Whillis, has drawn attention to the small salary (£3) which he received as organ-blower, and begged to solicit an increase of the same from the Town Council, in consequence of the enlargement of the organ having rendered the work much heavier than formerly. The application was placed upon the minutes, and as the Council don't meet till February, poor blower will have to wait. This is a new phase of the big organ question!

"AN APPROPRIATE CHAUNT [*sic*].—At the introduction of the new Bishop of Winchester—Samuel Ex-Oxon—the Chant, as Samuel moved up the nave, was, "Oh, how amiable!" a compliment equally neat and appropriate to that most genial of prelates." The writer of the foregoing asinine joke, while airing his knowledge of chant, neither knows the meaning nor the orthography of the word he is using.

A clergyman, an author, and passing for a learned pundit, wrote in print, of Good Friday as "one of the most solemn of our festivals!"

I am often called upon to do very odd things. For instance, being musical, I am too often asked to play the "Dead March in *Saul*" upon pianofortes, which is not within my idea of the musical "proprieties." I have also been asked more than once how to put aspirants in the way of becoming adepts at extemporising with an added hint that time is limited, and that the object of my querist is to acquire the talent in the most expeditious way. The object of the inquiry is legitimate enough; but alas for the inquirers, there is no royal road to knowledge to be opened even by Diogenes. I would say to them "Play as much music as lies within your reach (presuming it to be by good authors) and carefully study its construction. Exercise your memory (a point far too often neglected). Do not overburden it by ultra elaborate attempts at shewy or complicated music, but try to let it play from comprehending rather than mechanically reproducing. Above all, ground your early studies on the older masters. I do not, however, recommend self-instruction unless no other be available. Many a professor would be glad to impart even by means of correspondence hints that must be useful. Extemporising to be excellent must be the result of innate genius; or—to be tolerable—of patient learning as well as accumulated experience.

Self-measurement, like necessity, knows no laws, or we might be startled by an announcement which appeared in a late number of a contemporary:—"Fine airy rooms with board, for gentlemen measuring 33 feet by 17. Terms moderate." In the same locality a handbill has been put forth headed "Wanted a few healthy members to complete a sick society." Would not this wake an echo responsive in the bosom of certain musical societies which are very sick? *O! si sic* (sigh sick) *omnia*.

A High Churchman sends the following lines to a northern newspaper:—"Sir,—In your notice of my sermon preached in the cathedral on Sunday evening I am made to say the very reverse of what I intended, though I do not blame my friend, your reporter; for the fact was, I attempted to dictate to him my remarks whilst the organist was playing so loud a concluding voluntary that I could hardly hear my own voice." We always thought that wise Mother Church intended to do one thing at a time, but it would seem that we were mistaken. Here we have startling effects and a novel tableau:—A persecuted hero and secretary are overwhelmed by Bertram on the pedals. The "inner life" of this drama would occupy a German for a lifetime. The rubric, it appears, runs thus:—"After sermon the preacher descendeth from the pulpit, and his voice is to be heard dictating to the reporter, and (by inference) to the organist." We have heard of the musical conductor who apologised for interrupting the conversation; but here a soft accompaniment would have been better, in the old Adelphi style. It is too bad to blame organists, when the fault rests with certain extreme parties, who insist upon "lowering" organs and organists. Had the organ been properly "raised," the recitativo might not have been disturbed; but bad actions come home to roost. Evils are fond of company: errors in art beget errors in opinion; and the chancel organ finds seven other vanities for its erratic associates. There is much, after all, in the theory of "tendefices." We conclude with another new rubric:—"Whereas divers pulpits are vile and unseemly elevations, which cause both derision and strife, we decree as follows: In order that the preacher may be heard and seen by all, let him in future stand 'on a level with the congregation' (!) without any steps or platform whatever." There is something in this, but would the preachers like the plan?

BREAKFAST.—EPPE'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite. The "Civil Service Gazette" remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Eppe has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Made simply with boiling water or milk. Sold only in  $\frac{1}{2}$  lb.,  $\frac{1}{4}$  lb., and 1 lb. tin-lined packets labelled.—James Eppe and Co., Homoeopathic Chemists, London.

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# The Musical Standard.

No. 286.—VOL. XII.

LONDON, SATURDAY, JANUARY 22, 1870.

PRICE TWOPENCE.

## A WORD TO PARENTS.

HE very largely increased and increasing popularity of the pianoforte among the young people at the present day must exercise a most important influence on the future of music; first in the domestic circle, and thence in more public exercises and enjoyments. This being so, how necessary is it to be careful in entrusting the music teaching of the rising generation to competent hands. That the ability, experience, and respectability of the teacher are not guaranteed by any recognised standard or authority, as in the case of professors of law or medicine, is what we have frequently deplored. Instruction in architecture, drawing, and painting too, is disseminated chiefly by competent teachers; but as for music, there is no restraint upon any one who chooses to announce him or herself, by brass plate or circular, "a professor" of the art. Such being the case, parents and guardians in search of teachers incur no little responsibility, if alive to the importance of procuring really competent tutelage. The difficulty is increased to the parents by their being solicited, or indeed besieged, by teachers desirous of patronage. Solicitations come, not only from the teachers individually, but from friends and advocates of such persons pressed into their assistance, sometimes as a matter of friendship, but even like paid canvassers, often on terms of commission; which commission must eventually come out of the pockets of the pupils, or otherwise be made up for in inferiority of teaching. This depreciatory system in connection with aspiring "professors" of music, which twenty years ago would have been regarded as exceedingly improper practice, is now far too common; and is most unblushingly adopted between the principals of ladies' seminaries, and their visiting music-masters. Music is thus made one of the most expensive accomplishments of a polite education, and is at the same time perhaps that branch of education upon which Paterfamilias brings to bear the least knowledge, and bestows the least possible interest. If at each vacation his daughter shews that she has acquired a few more "tunes" since her last visit, he supposes she has progressed as well as most other pupils; and is content, particularly if his good wife pronounces a favourable opinion. Parents and guardians there-

fore who desire a careful musical education for their children, should intimate their firm determination in the matter to the principals of the schools at which the teaching is to be conducted; making such inquiries as shall satisfy them, that for the terms they pay, which are invariably high, there really shall be efficient teaching. The principals of schools should be distinctly told, that the pupils' musical education is the point to be considered, and not how much commission the chief of the school shall exact from the teacher. The latter, if competent, should have his ninety per cent. of the quarterly or half-yearly fee; and indeed, if he do not insist upon this proportion, it may be considered that his ability does not rank very high; and that, perhaps, if he only gets seven shillings and sixpence out of the guinea, even that seven shillings and sixpence is more than he is worth: it may also be fairly assumed that the pupil, instead of gaining musical knowledge, is acquiring a disgust for the art, while the itinerant teacher and the unscrupulous principal of the school make an unequal division of the gains.

Leaving schools, and coming to promiscuous teaching, we find many incongruities. Among music-masters, both in town and country, especially in the latter, competition is most active and mischievous, little care being manifested to secure the best instruction: all through, the scramble is to give and to acquire executive display. The theory of music, or the higher sentiments music is capable of inculcating, and ought to impart, are but little regarded; while it is interesting to observe how reluctant are many of the teachers to pass their pupils much beyond the elementary field—for nowhere in this stage do they ever point to the inducements of the more advanced study of the art. The knowledge of many such teachers is bounded by the frivolous popular music of the day; but all of them have an amusing pride in their own acquirements, or in the "original" and "effective" method of their teaching. Let but one of the class have a pupil of one of his compeers transferred to him, and it will be speedily seen how eager he is to take the pupil back to the earliest lesson or scale! The former teacher has been "all wrong"—the "fingering is bad," and he must begin again *de novo* in order to disabuse his new pupil of the evils of previous instructions. This of course secures the

new teacher, as he anticipated, a longer course of instruction to the unfortunate pupil; and in all probability, when his services are dispensed with, the succeeding teacher will, in his or her turn (for people of both sexes are included in our comments), have again to perform the "undoing" process, and then almost certainly complete the disgust of the pupil. Except in the higher walks of the profession, we rarely hear one teacher utter a good word on behalf of any of his brethren. This is a censure applicable more to teachers of the pianoforte than any other department of music; a branch which, while it affords the greatest scope for the aid of the accredited and competent professor, is at the same time the refuge of the destitute—the incompetent or half-witted quack. Instruction on the organ is next in order to suffer from the mere tyro in teaching. The acquirement of a good style of singing is difficult to get at; but still, as here, good example is necessary, there is the more likelihood of escaping empirical masters. For the same reason, those who have a taste for learning an orchestral instrument, have a better chance of receiving lessons of experience at the hands of qualified teachers.

Those who teach the theory of music, and who command a knowledge of the practice of harmony and counterpoint, are few and far between; and unfortunately there is in our day but little demand for the services of those who can teach so much. This, perhaps, is the root of the evil, and certainly affords the strongest explanation why it is that so many musically illiterate teachers thrive amongst us, producing thousands of pianoforte players who never even attain mediocrity, and altogether disgusting with the art many who originally possessed the germs of ability for its successful prosecution.

#### RUDE, BUT NOT IMPERTINENT.



MYSTERY is one of the most cherished belongings of human kind; and second only to mystery itself is the desire to penetrate it. Any individual who can surround himself or his doings with an uncommon atmosphere—especially if that atmosphere be a kind of learned haze or fog—is sure to acquire a widely diffused following of a more or less enthusiastic nature, and all its separate members are anxious to know how he does it, what the component particles of the before-named atmosphere may be, its density, and its particular virtues or vices. For every individual with a real halo or mysterious surroundings, there are thousands of

shams, and it is amusing to mark the oddity of some of the things supposed to add to the supernatural aspect of mankind. No doubt mystery has its uses, for the desire to see how a thing is done—in other phraseology to penetrate a mystery, will draw spare cash from most unwilling pockets, and make friends and admirers of the most unlikely people. Let us consider some few of the mysterious draperies of music, some few of the peculiar manners which are supposed to throw a halo round its practitioners—more especially the most juvenile of them, some few of the oddities of style or manner which are mixed up with its profession; and perchance it will have the effect of damping a little of the pretentious mystery.

From the days of Paganini certainly, perhaps earlier, the association of long hair with fiddlers has been of the closest in the popular mind, and not without reason; for the longest, most profusely oiled, least orderly locks seen in our concert rooms have appeared above the fiddles therein played upon—above fiddles big and fiddles little too. Did not Bottesini, most wonderful of operators upon the "grandfather of all the fiddles," use the natural covering of his upper man as a kind of receptacle whence to draw that necessary, lubricous material wherewith he was used to anoint his catgut and help into being the most squeaking of his instrument's tones? Have we not seen Joachim the great use his hair for a similar purpose, if in a modified degree? Here are the two greatest players upon instruments taking their places at the two extremities of the "great line of fiddles" setting the example; is it strange that all the little fiddlers should follow in a proper manner? Verily no! Unfortunately some fiddlers have but little to recommend them beyond a plentiful crop of super-oiled hair, and to this we take exception. We are most decidedly of opinion that it is unnecessary for a performer on any instrument to wear more hair than an ordinary barber will cut for a single fee, in order that the public may appreciate his profundity; it is equally unnecessary even to the orchestral conductor; and we hope to find after such a plain remark that the somewhat offensive hair-flopping which has lately been shewn in public, may be done away with. Dainty people care little for such exhibitions.

From one scent to another the transition is easy, and "Black Rappee" comes readily to mind as a superlative accompaniment to musical profundity. Snuff takers are much less common than they were, but are far too plentiful even now; and, singularly enough, the people who should endeavour by all possible means to cultivate clear brains, seem to be

most addicted to be-fuddling themselves with the vile mixture we have named above. Specially does black rappee seem to hang about symphonic music and "first performances." Only go to a first performance of an opera or orchestral piece, and all around you the tapping of the boxes goes on, and profound looks and tearful eyes (from B.R., not emotion) and the hardly suppressed sneeze, and the critical shake of the head, are as common as blackberries in autumn. We have puzzled, and puzzled, but the connection between Black Rappee and a just opinion, does not seem to reveal itself; and we are obliged to come to the conclusion that the snuff is only one of the belongings of the atmosphere we have hinted at—an element of profundity brought into public view upon important occasions.

Tobacco fumes are in some way mixed up in the youthful mind with musical celebrity, and this leads to a great deal of untimely smoking. As a matter of good taste, the pipes "knocked out" at the church door by some of our younger organists, refilled in the organ chamber, and relit from the gaslight in the church porch should at once be abolished: vicars smoke, and curates, as we know, but neither would think of lighting up in the churchyard, we should imagine; and as we hold an organist to be quite as much a gentleman as either, unless he may have done something to deprive him of the position, we beg that a special note may be made upon this subject at once.

Much mystery is supposed to be gained by wearing uncouth dress; and, as a consequence, some very curious costumes occasionally meet the eye. The "professional" is supposed to be properly a man of cloaks, slouched hats, portentous scarves, and banditti-like demeanour; and behind all this is thought to exist a grand and dignified reserve, save upon such subjects as devilled kidneys and bottled stout, or, in superior cases, champagne suppers. To imitate the kidney-and-stout mystery is given to the many, its high-priced equivalent is not quite so common; but what cannot well be done in fact may be talked of in all comfort, and so we hear of the revels of this artist or that after work done; and imaginary orgies are depicted for the benefit of the curious, which could not by any possibility have had existence out of a vivid imagination, and the young and thoughtless get themselves up incontinently, and long for fame and fog to the full as much as a street Arab longs to imitate the dashing deeds of the highwayman of old.

Very little that is good comes of this affectation of mystery, and much evil comes of imitating it. It is from this seed that grow the ridiculous tales of this

singer drinking a pint of stout before singing a telling song, of that smoking a cigar, of another eating dry crusts; of this one luxuriating upon unlimited port; of that affecting cider and violent exercise; and all the rubbish which provokes the derision of such as know the people who interest and entertain us by their skill, and see them behind the curtain as well as before it.

One thing is certain; the gentlemen of the musical profession are not given to indulging in any of the follies we have pointed out; and we would counsel such of our younger readers as may incline to the mysterious, to avoid more than one fee's growth of hair, also black rappee, church pipes, unusual apparel, kidney-and-stout mysteries, and all the twaddle talked by the ignorant, of those they do not know.

### Reviews.

"THE ROCKS OF RODENORE." Descriptive Song. The Poetry by R. C. Caldwell. The Music by W. H. Longhurst. London: C. Jefferys.

AS a rule we do not take kindly to descriptive songs, at least not to such of them as attempt to delineate tempests, cries of the wounded, splitting up of ships, or the "terror of the pilot." Mr. Longhurst has been more moderate than was to be expected from his poetry, which certainly contains quite a fund of incident—a cliff-fringed bay, dark rocks a mile off, some seagulls, an internal sensation when the pilot sees the rocks aforesaid which causes a paling of the cheek, a wild sunset, an angry tempest, a father old and gray, a cry from the shore, a wreck on the above-named rocks, manning the life-boat, waves that hiss like fire, a moonless sky, the shrieks of the storm-blast, the fatigue of the rowers, a "father's heart in the boat, and a father's grip at the oar," a shouting steersman, a glimpse of moonlight, a boy on a broken mast, and joy without measure—all for the sum of four shillings (half-price to such as require it!) We repeat, Mr. Longhurst has been very moderate considering his poetry, and some of his music is very good and well made: parts of it remind the hearer of Barker's "White Squall," a favourite song of some few years ago; but the composer has been so very self-denying in his thunder, and sea, and surging main, and such like belongings of the true and proper descriptive song, that some reminiscences may be allowed. Those of our readers who care for this kind of singing, may be recommended to the publication here noticed as one likely to offend, even the fastidious, less than the majority of songs of its class; and one likely to come within moderate executive means.

CAPRICE I. Pour le piano par A. E. Müller. Edited by E. Pauer. London: Augener & Co.

AUGUST EBERHARD MÜLLER, both as composer and executant, displayed considerable power and versatility. Musical biographies are loud in his praise, and his list of works is an imposing one; but very little of his music is

known even to cultivated musicians in this country, although his death took place not earlier than 1817. We attribute this to his music being generally rather in the fashion of his time, than individual: he composed many caprices, some of which have certainly been popular; but his Sonata, Op. 26, is best known, owing to it having been mixed up with Mozart's compositions in some way, and thus included by some people among his works. "Caprice I," here noted, is an odd kind of piece, not by any means easy to play, and not particularly grateful when it is played. It is chiefly in two parts, and Müller seems to have had a large hand, or to have written his music for somebody who had; for he has occasionally given ten or a dozen bars of tenths in arpeggio in rapid time. When played, the caprice in C is brilliant and effective, although thin; and may satisfy those who, possessing a rapid finger, do not care for melodic charm, and have no unpleasant hankering after vivid harmonic changes; but we strongly advise those who have not great facility in making all sorts of digitail jumps, to look up some other of Mr. Pauer's editings, as Müller's piece is certain not to pay for any considerable trouble in getting up. We are glad to note that the publishers have procured some extra sized plates, and engraved them full: this is a great and most commendable advance upon late doings in the direction of music printing.

"TON IMAGE." Meditation pour piano. Composé par Adolph Gollmick. London: R. Mills & Sons.

"TON IMAGE" is a movement very much in the style of Mr. Sydney Smith's pieces. It is constructed upon a very pleasing theme, which is perhaps not quite fresh to hearers of much pianoforte music, but lies well for the hand. Our young lady readers will find Herr Gollmick's contribution to their wants quite equal in point of merit to the majority of such things, and much more tuneful than some of them; whilst the familiar form of many of the passages will rather help than deter those who may require a fresh piece, and be without the necessary time to practice very unfamiliar music.

"THE BURNIE." Song. The Words and Melody by J. B. Symphonies and Accompaniments by W. N. Watson. Edinburgh: Paterson & Sons.

J. B. has a very good idea of what constitutes tune, for the song before us has an excellent melody to recommend it. The words are Scotch, and as such are likely to give some small trouble to our English singers, for we have had many opportunities of noting the dreadful distortions such productions undergo, when unfamiliar lips have to let them pass out to the world, to denote the inward struggles that have previously been overcome. Mr. Watson's accompaniments are thoroughly artistic, and shew at once the hand of the practised musician.

"THORA." Mazurka Brillante for the Piano, by W. B. Graham. Op. 12. London: Hopwood & Crew.

"THORA" is not without pretty melody; but, please Mr. Graham, let us have something besides tonic, dominant, and subdominant chords next time!

## CHARLES SIMEON ON CHURCH MUSIC.

(UNPUBLISHED LETTERS, 1793, FROM *Cassell's Magazine*.)

THERE are many persons to whom any relic of "Old Simeon" will still be deeply interesting. His influence was, in his day, wide-spread and peculiar. Several volumes of skeleton sermons, commonly known as "Simeon's Dry Bones," were once the regular text-books of Evangelical oratory throughout the country; and his popularity amongst the young men at the University of Cambridge is commemorated by a bust which stands in the University Library. He was the most popular preacher of his day, and belongs to the very best type of the old school of Evangelical divines.

After reading the following interesting letters, which have never before been published, and the originals of which, addressed to the Reverend Dr. Haweis, Rector of Aldwinkle, are in the possession of his son, we may certainly congratulate ourselves upon the progress that we have made in our Church music in England.

### CHURCH MUSIC.

*Rev. Charles Simeon to Rev. Thomas Haweis, Rector of Aldwinkle.*

August 22nd, 1793.

My Dear Friend and Brother,—I have been so charmed with the singing at Aldwinkle, that I have determined to leave no stone unturned in order to accomplish something of the kind in my own church. I have therefore ordered a barrel organ, which will cost me not less than two hundred pounds, or rather two hundred and fifty pounds, including all expenses; and another on a smaller construction, that will cost forty pounds, to teach my people in private. You may well judge that I must have something more in view than good singing—viz., the bringing the University to hear me—or else I should not put myself to so large an expense. I intend to play sixty tunes; and, for the sake of my own congregation, I shall print those tunes adapted to my own collection of Psalms and Hymns, in a small size, and at a very small price. And now I have to request of you that you will permit me to take three, or perhaps four, of your tunes (I will not exceed four, without fresh application and permission), in order that I may have the comfort of singing them in my church; for I cannot sing them if I do not print them, for the reason I before assigned. And may I take the same liberty with your hymn-book?

These two requests, methinks, are enough for a conscionable man to make at once; but yet I feel a boldness to ask of you, my brother, anything that you can grant me; and therefore I will venture yet further, and ask (and let it not be too great), will you get me a few (not exceeding eight) of the sweetest and most select tunes you can? Of course, all the expense of transcribing I shall gladly pay, with ten thousand thanks for your kindness.

My God knows that my motive is (as far as an heart wicked as mine will admit of it) singly to honour him, and promote his cause; and as the Lord has endued you with such zeal for his name, I trust you will, for his sake, accede to my proposal, and favour me with your assistance. Wishing you an abundant increase of grace, mercy, and peace, I remain, with Christian love to Mrs. H., your very affectionate friend, C. SIMEON.

King's College, Cambridge.

The answer to this letter is not in the hands of the writer. The hymn-singing at Aldwinkle had been cultivated by a rector of strong musical feeling. In the very rustic village where he lived, he succeeded in establishing a fair string quartette among the farmers, and he discovered and trained several exceptionally fine voices. This music had, at the date in question (1793), a great local celebrity; and the often-told story of the wasp stinging a man's nose, who, having come to enjoy the music, ostentatiously stopped his ears at the sermon, actually occurred to a native of Oundle, in the church of Aldwinkle.

What reply was made to this letter, must be gathered from the rejoinder. The futile imitation of emotional hymns finely sung with stringed accompaniments, on a "barrel organ" with "pianos and pauses," may be well imagined. J. O. W. H.

My Very Dear Friend,—I thank you for the kindness with which your letter abounds; and particularly for the advice which



you give respecting the accomplishing of my wishes without an organ. Happy should I have been to have avoided that expense; but I have been for many years exerting myself, not only in the way you propose, but in various other ways, to attain my end. All, however, has been hitherto in vain: persons whom I employed left me; my people are not musically inclined; those who had learned to sing at my expense went away, etc., etc. I have found, therefore, that it is necessary for me to be independent of all. Could I, indeed, have played as you do, I might have done better; but as I cannot, I have chosen the only effectual substitute—a barrel organ. What you suggest respecting pianos, pauses, etc., etc., can all be accomplished this way to higher perfection than any, except the very first musicians can execute; and it will be all under my direction. I have not, indeed, any scientific acquaintance with music, nor any taste to boast of, but perhaps sufficient for this purpose. I intend to have a barrel organ for teaching, so that I myself, ignorant as I am, shall be able to teach as well as if I were a professional man. It would take up too much time to inform you of my plan upon paper; but it is such as some of the first judges highly approve of, and think calculated to answer the end. I shall have two organs: a small one to teach my people in private, and the large one for the church. You will wonder, perhaps, when I tell you that the compass of the large one is to be from double G to F altissimo. The stops which it will have will be open diapason, long octaves, stopped diapason, principal, twelfth, fifteenth, sesquialter of three ranks, with a trumpet treble and clarion bass; it is to play with keys as well as barrels. My smaller organ will have only nineteen keys, and four stops; but that will be very sufficient for my purpose.

A fuller account I will give if we live to meet again at Aldwinkle, together with the effect which it produces; for it is to be opened in the beginning of March, by the Professor of Music in this place. I am wishing to get all the tunes in readiness immediately, because my small organ is to be ready, with thirty tunes, the beginning of next month; and I shall have the other tunes barrelled as soon as possible, that my people may be perfect in them before the large organ is opened.

I, indeed, am going to take a circuit through Lincolnshire, to declare the glad tidings, till the end of this month; and I shall leave proper directions in case your tunes should arrive before my return. This, however, may account for your not hearing from me as soon as you would otherwise do.

With all grateful acknowledgments to God for your love towards me, and with earnest prayer that it may be returned an hundredfold into your own bosom, I remain, your very affectionate and much obliged friend,

C. SIMEON.

King's College, Sept. 2nd, 1793.

"We regret" (says the editor of the excellent little magazine quoted) "to be unable to state how the barrel organs worked, and whether the eminent Evangelical minister found that his skill in turning them on occasion was really equal to that of 'a professional man.' But we may well feel thankful, on perusing these records of the past, to think that a brighter day has dawned, and that no clergyman of Mr. Simeon's standing would now dream of admitting such a thing as a grinder into his church."

"When Handel had no particular engagement he frequently went in the afternoon to St. Paul's Church, where Mr. Greene, though he was not then organist, was very assiduous in his civilities to him: by him he was introduced to, and made acquainted with, the principal performers in the choir. The truth is that Handel was very fond of St. Paul's organ, built by Father Smith, and which was then (1715) almost a new instrument; Brind was then the organist, and no very celebrated performer; the tone of the instrument delighted Handel; and a little entreaty was at any time sufficient to prevail upon him to touch it, but after he had ascended the organ-loft, it was with reluctance that he left it; and he has been known after evening service to play to an audience as great as ever filled the choir. After his performance was over, it was his practice to adjourn with the principal persons of the choir to the Queen's Arms Tavern in St. Paul's Churchyard, where there was a great room, with a harpsichord in it; and often times an evening was there spent in music and musical conversation."

## Correspondence.

[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]

### THE BISHOP OF WINCHESTER AND INTONING.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—In the report of "the deputation from St. Giles's, Camberwell, to the Bishop of Winchester," in the *Standard* (daily) of 14th January, the intention (I believe) as well as the effect of his lordship's excellent reply, is much frustrated by one sentence, which, compared with what precedes and follows, makes me feel almost sure that that sentence is not correctly reported. His lordship very properly objects to the intoning of the lessons, but speaks of the advantages arising from intoning the prayers, because "it was more easily heard in a large church than if a person read in various modulations of voice, and because it made a distinction between a clergyman leading the people in their prayers, and the clergyman speaking to the people from God." Every word, so far, is excellent, but the following sentence neutralizes all that went before:—"The prayers or psalms ought to be preached to the people, although he" (the bishop) "had heard people say they did not like to be preached to." Of course not, except in the exhortation, the lessons, and in the sermon; and therefore I humbly submit that what the bishop did say, or at least what he meant to say (approving as he does of intoning) was "the prayers or psalms ought *not* to be preached to the people, but intoned (where the congregation do not dislike intoning) as people do not like the prayers or psalms to be preached to them." With all my heart do I wish his lordship could or would have added, that congregations would be far less likely to dislike intoning if a clergyman would but intone on the exact pitch of his natural voice instead of thinking it necessary to do so on an unnatural squeak or scream, which is as uncomfortable to himself as it is distressing to those who listen to, and ought to join with him; and if his lordship would have gone on to advise all choirs, instead of persisting in the use of a high monotone (which I believe to be the curse of intoned services in the minds of those who oppose them in so many unfortunately similarly situated churches to St. Giles's, Camberwell), to intone no higher than the pitch of their natural voices, which would never be above F—if so high by two or three semitones. Many people also would be thankful if the Bishop of Winchester should feel constrained at some future time to admonish all clergymen and choirs, carefully to guard against unseemly hurrying or gabbling—a fault that is so sadly common in the Confession and Creeds—so much so that before one or other is half finished, many members of the congregation are quite out of breath. This happens to me service after service, to my great annoyance and disgust. I do not advocate whining and drawling, but I do maintain that time ought to be given to consider the meaning and intention of the solemn words that are being uttered, especially in the Confession, which this abominable gabbling entirely prevents; and I always feel as if some clergymen and choirs felt confession to be a painful duty, and therefore they get to the end of it as soon as possible. As we do use a form of prayer (and that form most beautiful and unsurpassable) everything that tends to make it a mere form only ought to be studiously avoided. Some good people say that intoning itself is a form; no such thing. If it be done with the natural pitch of the voice, it is the only proper medium by which to encourage congregations to join in the services of the Church. As to intoning—not high pitched—being unnatural, it is far more natural than the unnatural voice which is continually used in prayer, and of which there is such an excellent description in a letter from Mr. Edward Young on "The Language of Music," in the *Musical Standard* of the 18th December last. Anyone who has attended Divine Service in any of the churches in Scotland (established or free) will fully understand my meaning, without any further illustration.

Should you be able to admit this into your columns, I may venture to trouble you with a few remarks on congregational

singing as heard from the organ seat, and as joined in, in the church. I believe there are tens of thousands of people who, if they could take the trouble to do so, would express a cordial agreement with me in opinion.

Yours truly,  
THOMAS KILNER.

164, Highbury New Park, January 15.

### CHURCHWARDENS AND THEIR DUTIES.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—As one just now interested in this question, I shall be glad if you will allow me space for a few words on the subject. Your correspondent "Lex" says that "the exclusive control of the organ keys is with the wardens, and that they have a perfect right to prevent the organ being used for any purpose."

Now, from a copy of a legal opinion lying before me, it appears "the churchwardens are bound to unlock the organ during Divine Service, so that it may be available for use, according to the incumbent's directions." I know that some clergymen claim the right to control over all and everything connected with their church; but supposing them to possess such power legally, it seems to me that any one breaking open, or otherwise obtaining access to the instrument, without the knowledge or consent of the churchwardens or organist, would be liable to an action for trespass." If you, Sir, or some of your correspondents will state beyond all doubt what the law is upon this matter; whether a clergyman really can override every other official of his church with impunity, or not, churchwardens and organists may be spared much annoyance and indignity for the future.

Yours, &c.,

London, January 19.

ORGANUM.

QUERY, &c.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—The duet "E. R." inquires about in this day's *Musical Standard* is for soprano and tenor, and not for tenor and bass, as he seems to think; and can be had either at Mills's, in Bond-street, or Emery's, Oxford-street. Would Mr. Kilner kindly say (in "Answer to correspondents") who publishes the English version of Cimarosa's "Se fiate."

Yours respectfully,

Greenwich.

W. J. MCCARTHY.

Mr. J. H. Nunn's paragraph relating to an event which took place on the 7th inst. was received at our office on the morning of the 15th inst.! It is almost superfluous to mention that accounts of country concerts must be sent immediately after the occurrence, and that the *Musical Standard* is published early every Friday morning; consequently that communications posted on Thursday or Friday are entirely useless as far as the current number is concerned.

H in G.—No letter to hand. A. B., and others: in type.

### ST. PAUL'S AND ITS CHOIR.

A COUPLE of interesting letters have appeared on the above subject in our contemporary, the *City Press*. "Veritas" writes as follows:—

"In your issue of December 22nd, I read a letter from a vicar-choral of the Cathedral, complaining of Canon Gregory's greatly-needed rebuke, and the vague nature of the charges brought against the choirmen. Absence from town when the letter appeared has rather delayed my letter, but as one who often frequents our great metropolitan cathedral, I will endeavour to lay before an impartial public a few facts which are neither vague nor ill-founded in their nature. Firstly, before ever Canon Gregory complained of the poor attendance of choirmen and the cold manner of conducting the service, rather strong remarks had been made in the *Musical Standard* and *Pall Mall Gazette*. Secondly, as to irreverent behaviour in service. The men are often to be seen talking to each other as they pass up through the congregation to their seats. The rubric that directs that at certain parts of the service "all shall kneel" is simply ignored,

with hardly an exception, by the men sitting through those parts.

The cathedral system will always be a failure till the Dean and Chapter enforce the ancient rule that all choirmen shall be communicants, which would in most cases bring men whose hearts are in their work, and who love the worship of the sanctuary, and do not sing simply because they are paid for it.

I trust that you will insert these few remarks, in the hope that it may awake some to the crying evils that prevail in God's house."

"A shot at higher game" (as the writer phrases it) is enshrined in the following sequel by "A Witness":—

"I think that the letters in your journal seem to inspire a worse state of things, if possible, in the conduct of the services in St. Paul's Cathedral. One would have thought that the severe comments lately passed would have caused an improvement; not so, however, if we take this day's programme. At the morning service, the organ did not play, for some cause or other best known to the organist, and the choir consisted of two only out of the nine gentlemen; with the ten boys you may form an idea of the efficiency of the music. This afternoon five gentlemen were present when Minor Canon Lupton ascended the lectern to read the lessons; the candles were not lighted; when he had read about five verses a verger brought a light, he had to stop while they were lighted; the organist struck up the "Magnificat," the choir were not ready, and he keeping on they took up the words at the third or fourth verse. So ended the first lesson. Now some of your correspondents complain of the men of the choir standing irreverently, and also of their sitting through the prayers. A shot might as well be fired at higher game, for I have repeatedly seen several of the minor canons, and also one canon (the Ven. Archdeacon), do the same; therefore they show a bad example; and as for leaning on the cushions and talking together during the service, that is notorious.

A question was asked by a correspondent, "Are the vicars-choral allowed to absent themselves at pleasure?" Unfortunately for the fame of the cathedral services they are; they have to attend six services in the week, and two on Sunday; there is no arrangement or plan laid down, so that if they all attended every afternoon for a week and not one at morning service, they fulfil their part, and the fault is in the system. When will the Dean and Chapter wake up to their duty in this matter, and set matters right? Two minor canons have not been at their post for several years; one vicar-choral, also, year after year, pays a deputy a small pittance, and pockets something like £200 per annum for doing nothing. If the Dean and Chapter cannot remedy such abuses, it is time a remedy was applied for the system altogether."

Much that was said against the complaint of Canon Gregory related to its mode, manner, and direction. The Canon should have addressed himself to his brother clergy: it is idle to suppose that, if the clerical duties at Saint Paul's were up to the standard, those of the choirmen could be for long neglected.

### THE "PRODIGAL SON" AT MANCHESTER.

[From our own Correspondent.]

Mr. C. Hallé presented to his audience last Thursday week (for the first time) Sullivan's "Prodigal Son." The pianoforte score of this work conveys the most inadequate idea of the instrumentation, in which the composer has shewn himself a thorough master of all the resources of a modern orchestra, including the contra fagotto. The whole oratorio is original, yet without any laboured striving for eccentric harmonies or unheard of effects. The bacchanal chorus, "Let us eat and drink," is a striking piece of ingenuity, and very effective. We cannot recall to mind anything it resembles, except it be "For everything there is a season," in Costa's "Eli," which however it surpasses both in design and originality: the final chorus contains some good imitation and fugal writing, and displays Mr. Sullivan's powers in a new light. The two airs, "Love not the world," and "Oh that thou hadst hearkened," are charming morceaux, and not likely to be soon forgotten. Perhaps the least interesting number is the inevitable quartett unaccompanied. Mr. Sullivan conducted

## Long Metre Tune.

DEPTFORD

THOS. ADAMS. (circa 1822.)



## Common Metre Tune.

ALDERMARY.

W. RUSSELL (1790.)



his oratorio in person, and both at the commencement and conclusion of the performance he was applauded enthusiastically by the audience: we think, however, he might have wielded the bâton a little more firmly. The choruses were all very well given. The solos allotted to Madame Patey and Mr. Saptley received very good treatment; while Mr. Montem Smith (considering the short notice he received) dealt fairly with the tenor music. Mdlle. Régan sang nicely, but her voice was too weak to be effective. The farce of announcing Mr. Sims Reeves, and of publishing the usual telegram from him stating his inability to attend, was once more enacted on this occasion. The second part of the programme was miscellaneous, and included Mendelssohn's eight part psalm, "Judge me, O Lord," capably sung by the choir, without any instrumental assistance, and "Zadock the Priest." Titiens and troupe gave a concert at the Free Trade Hall last Saturday. Herr Stockhausen met his first appearance here, and his *debut* was certainly successful. Tito Mattei was the pianist, and his performances were greatly applauded. The only other point worth noticing was the inefficiency of Signor La Rocca.

SUDBURY.—The Amateur Musical Society gave a successful concert at the Town Hall on the 13th instant. The first part consisted of a selection from the "Messiah," in which the overture and choruses were capably given, while the solos were fairly rendered by members of the society. In the second part several part-songs, &c., were well sung; and Handel's Occasional Overture and Mendelssohn's Cornelius March were effectively played by the band led by Mr. R. T. Jefferies, of London, who also excited great enthusiasm in the audience by his fine performance of Vieuxtemps' fantasia on "I Lombardi." The conductor was Mr. A. Orlando Steed, who had evidently spared no pains in rendering the orchestra and chorus efficient.

HULL.—A performance of the "Messiah" was given at Hull during Christmas week, the financial proceeds of which left a balance of £27 6s. 4d., which the promoters have divided equally between the two Sailors' Orphan Institutions in the town.

SHEFFIELD.—On Saturday night last, at their usual weekly rehearsal, the members of the Sheffield Harmonic Society presented a very valuable bâton to their conductor, Mr. S. Suckley. The bâton is of ivory mounted, with gold, and bears a suitable inscription, in testimony of Mr. Suckley's gratuitous services in the interests of the society.

LEEDS.—The Madrigal and Motet Society performed Dr. Stern-dale Bennett's "Woman of Samaria" on Friday se'night, the work being "on the whole favourably received." Mdlle. Doria failed to make a mark in her sacred music; but was successful in the secular. Mr. Burton was at the organ, and Dr. Spark conducted. Appended to the book of the words was an appeal for further support, so as to place the society on a firm and permanent footing.

LIVERPOOL.—The annual general meeting of the Liverpool Philharmonic Society was held last week. There had previously been circulated a report, which stated that there had been an increase in the amount paid to the principal artists, which, however, had been fully compensated by larger receipts. Although the expenses had increased, the receipts had increased still more, and the balance at the credit of the society exceeds that of last year. From the appended statement of accounts it appeared that the receipts amounted to £6,318 12s. 4d., of which there remains a balance of £279 19s. 9d. The expenditure includes £2,209 for band, organist, conductor, &c.; £1,541 for principal artists; £246 for lady chorists; £76 on account of refreshments for band, chorus, and principals; £148 for music, hire of music and musical instruments; tuning organ and payments for copyright, &c.; and £221 for alterations and repairs. The proprietors number 500, holding 1,247 seats. The Chairman (Mr. Bailey) moved the adoption of the report. Mr. Richardson seconded the motion, and it was passed *unanimously*. Mr. Barry then inquired whether any steps were being taken to place the society on a better basis with regard to the character of the music given at

the concerts? There was, he said, an immense amount of dissatisfaction expressed by many proprietors and subscribers, who, unfortunately, did not attend the meetings, both with regard to the class of music chosen, and the way in which it had been performed (hear, hear). No doubt the outside public, attracted once or twice by good bills, might, as they had heard, rush to the office to secure the few seats that were unlet. Still, if he had given any previous notice of his intention to introduce this matter, he believed he would now have been supported by the presence of a large body of those who decidedly were not satisfied. For his own part he thought that in connection with the concerts the society paid an inordinate price for a very inferior article. He would not pretend to say what was the reason of this, but he believed one cause was the divided conductorship, which really seemed a total mistake. Personally he did not know either of the conductors; but it was evident that where the command was divided there was sure to be a little irregularity for which no one would acknowledge responsibility. To cite a comparatively trifling instance, he might mention the fact of their having regularly made the same mistake for ten consecutive years in one of the choruses of the "Messiah." The Chairman thought Mr. Barry's question a little vague, but believed he had at the opening partly anticipated it. The best way to judge of the feelings of the public was by their acts; and it did not look as if they were disgusted when they had actually run up the stalls to a higher price for regular season concerts than ever before. Then, as for the proprietors, they seemed to feel their alleged ill-usage so little that they would not part with their seats, as was indicated by the diminution in transfers. Not wishing to be the only speaker, he would leave the musical question in the hands of others fitter to deal with it. Mr. Barry remarked that of course he did not want to depreciate their property in any respect (laughter, and hear, hear). He was exceedingly glad the concerts were so well attended, but thought they might well be much better for the money spent upon them. Mr. Lister alluded to the difficulty of pleasing varied tastes, and said that every pains were taken by the committee to manage matters as well as possible—to listen to and remedy every reasonable complaint. If they wished perfection in anything they would need to wait till they got to Heaven, and meantime hope to get there (laughter). The matter of a new organ was then brought up by Mr. H. W. Banner, who observed that a year ago something was said about a new organ for the Philharmonic Hall. Most of them knew that the present organ was a most wretched instrument, which scarcely anybody would like to play on or to hear who cared anything about organ-playing at all. It would be, he thought, a great improvement to the concerts if they could make arrangements for getting a new organ, either by means of a small addition to the subscriptions or out of their saved moneys, if the latter course were competent. Mr. Robert King hoped Mr. Banner, by means of a circular, would approach the subscribers on this subject, but feared the engagement of a permanent first-class organist would be an even more difficult question. The Chairman remarked that the scheme would doubtless find more favour with the subscribers if furnished from an existing reserve fund than if based upon appeals for a fresh supply of funds (a laugh, and hear, hear). Mr. Banner then moved that the sum of £800 out of the reserve fund (amounting to £1,344) be applied to the building of a new organ. Their present instrument could probably produce a couple of hundred pounds, which would make up the figure to £1,000. This amount they could spend in a good organ, leaving room for such additions as they might thereafter find means to make. Mr. Edward Roberts seconded the motion. Mr. R. King said that, although the scheme was a pet one of his own, he objected to it being carried out at the expense of the reserve fund. He fancied that a superb organ, which they should seek to secure if they made any change, would cost quite £2,000 instead of only £1,000. Mr. Banner differed from Mr. King. It seemed fairer to meet this extra claim out of a fund which belonged to all the subscribers alike. Mr. R. King.—I suppose you have got an organist for us? Mr. Banner.—Certainly not. We are all here for one common object; and if Mr. King thinks I have any other in view he is mightily mistaken. The Chairman suggested that due notice should be given of the proposal to reduce the reserve fund for the purpose stated; and after some

further discussion, it was agreed, on the motion of Mr. Banner, seconded by Mr. Lister, "that the subject of a new organ, and the application of a part of the reserve fund, or a special subscription for the purpose, he referred to the committee, to report to a general meeting of the proprietors, a month hence." Mr. Barry moved that the question of divided conductorship be similarly referred, which was seconded by Mr. Hutton. Mr. Meade King opposed Mr. Barry's motion on the ground that it seemed an infringement upon the peculiar province of the committee. Mr. J. Branner remarked that all really large choirs and orchestras had two heads, one for drilling recruits. Mr. Stolterfoht, jun., argued that in reality the Philharmonic had not two conductors, one being simply a chorus master, whose duties no eminent conductor would undertake. Subsequently Mr. Barry agreed to withdraw his motion, remarking that in ventilating the subject he had quite attained his object. Mr. P. H. Rathbone advised that the programmes should be more fully advertised. By naming in advance the pieces to be performed they would give a worthier prominence to the music instead of depending merely on the names of the professionals engaged. The Chairman feared it was scarcely possible to accede to Mr. Rathbone's suggestion, as often the numbers to be performed were not known even at the office very long before the concert. Mr. Rathbone.—The symphonies to be played by the band might at all events be announced; and you can surely pretty well guess what Mademoiselle Titiens, for instance, is going to sing, as she generally sings the same things (laughter). Besides, can we not timeously ask eminent professionals what is their selection? We should make a stand against the way in which they treat us very often; for it sometimes looks as if we were their servants instead of they ours (hear, hear, and a laugh). The meeting was then terminated by the usual vote of thanks to the chairman.

RUFFORD (LANC).—The restoration of the ancient church of St. Mary, at Rufford, near Ormskirk, having been completed, was recently celebrated by a double event—the first being the official recognition of the happy event by the Masonic Lodge of West Lancashire, and the other the celebration of Divine service in a most impressive manner. The Hesketh family, being so intimately connected with Rufford and the neighbourhood, naturally have taken a leading share in the complete restoration of the old church, which was erected over 500 years ago on the spot now occupied by the new edifice. Sir Thomas Hesketh, the present baronet, is also the revered Grand Master of the Freemasons in the Province of West Lancashire; and, desiring to associate his brethren with him in the good and pious work in which he and his family and neighbours have been engaged, he convened a meeting of his Provincial Grand Lodge at the Old Hall. About 100 of the brethren responded to the summons, and a procession being formed, the brethren proceeded to St. Mary's preceded by the choristers and sixteen clergymen from Liverpool, Ormskirk, Rufford, and the neighbourhood. At the church Brother J. Skeaf, P.G.O., presided at the organ; and the choir, which consisted of Brothers Haswell, D. Jones, T. J. Hughes, T. Armstrong, and other members of the choir of the old parish church at Liverpool, made the service "go" with a heartiness that we have seldom seen equalled in any place of worship. The congregation, which was crowded, listened with great earnestness to a sermon by the Ven. Archdeacon Durnford of Manchester. The ven. archdeacon, who preached in his surplice and hood, strongly advocated the free and open church system, choral music, and ample, but not inappropriate or excessive, church decoration. He also congratulated the congregation that it was unnecessary to ask them on that occasion to contribute towards the expenses of the undertaking, and warmly eulogised the architects for their skill in designing a house worthy to be called a temple and abode of the living God. The new church consists of a nave sixty feet in length by twenty-three feet in breadth. The pillars of the arcades separating the nave from the aisles consist of moulded arches, resting on columns of Mansfield stone with carved caps and moulded bases. The caps are exquisitely chiselled, and intermixed with conventional foliage, are various symbolical and scriptural subjects. Above the nave arcade is the clerestory

pierced with deeply recessed trefoil-headed windows, the whole surrounded by an open timber roof. The walls of the aisles are pierced with deeply-recessed lancet-headed windows alternately single and coupled. The chancel opens into the nave through a lofty arch, and is divided into two parts—the choir and the sanctuary. The former is raised above the level of the nave, and duly furnished for choristers and clergy; the altar railing is ornamented with scroll work decorated in gold and colours. The table is raised on a footpace of stone richly tiled, and behind it is a remarkably handsome reredos of alabaster and marble. The reredos (the gift of Sir T. F. G. Hesketh, Bart., consists of a boldly moulded trefoil-headed arch of alabaster on red marble pilasters, with carved caps and moulded bases of alabaster, above which is a gable ornamented with dog-tooth moulding. The arch encloses a bold Calvary cross of white marble, resting on an alabaster base, supported on steps of red and green marble. Under the arms of the cross are two medallions of white alabaster representing respectively the "Agnus Dei" and the "Pellecan." The altar-table, presented by Sir Lawrence Palk, is principally composed of cedar. The lectern, which is of brass, was presented by Mr. Wm. Naylor, of Preston; and the pulpit, which is of stone and marble, was presented by Mr. Starkie, the patron of the living. The body of the church is fitted with pitch pine open benches of bold design. Externally the church presents a very pleasing appearance. One pleasing feature is a clock in memory of the late Sir Thomas Hesketh, the gift of Lady Hesketh. The general style of the building is geometric Gothic, or middle-pointed, and the materials used are red Rufford bricks, with black brick bands and Scarsbrick stone dressings, &c. The church was built from the designs of Messrs. Danson and Davies, architects, Dale-street, Liverpool, who also designed the pulpit, altar table, and reredos; but the carving of these three has been executed by Mr. Rogerson, of Liverpool; and they reflect infinite credit upon that gentleman. The stained glass windows are excellent specimens of art, and were supplied by Mr. Forrest of Lime-street, in the same town.

CARDIFF.—An organ has been put up in the Hannah-street Independent Church. The instrument, which contains 16 stops, nearly 1000 pipes, two diapasons, with separate swell, and pedal pipes, and is enclosed in a massive case of Spanish mahogany, was formally opened recently by a sacred concert given in the church. The organ is placed in a small apse constructed for the purpose behind the pulpit, and a temporary gallery was constructed in front for the accommodation of the vocalists who took part in the proceedings. The concert, which was very numerously attended—the chapel being quite full—was entirely of a sacred character, the programme being composed of selections from the "Messiah," "Creation," "Jephthah," "Elijah," "St. Paul," and Mozart's "Twelfth Mass." The principal vocalists were Miss Edmonds and Miss Lily Simester, from London; Mr. Grove of Newport; Mr. Hunt, of Gloucester, and a chorus consisting of between forty and fifty members of the Cardiff Philharmonic Society. The singing of Miss Edmonds was, of course, the great attraction of the evening. Notwithstanding, however, the general anticipations regarding Miss Edmonds, the audience did not fail to recognise and appreciate the efforts of another rising vocalist—Miss Lily Simester. This young lady, we believe, formerly resided in this town, but the natural talent for singing which she possesses has induced her friends to educate her for the career of a professional vocalist. On that account the reception she received on her first public appearance in Cardiff must prove most gratifying, for she was accorded two encores and very hearty rounds of applause at the close of each of her pieces—one of the encores being the first of the evening. She sang Haydn's air, "With verdure clad," Handel's "From mighty Kings," the duet "Graceful Consort," from the "Creation," and the solo parts in "The Marvellous Work," and "Hear my Prayer," in which latter the soprano part was very efficiently performed by Miss Nicholls. Miss Simester possesses a mezzo-soprano voice of considerable power and richness, and as a whole her vocalisation was most pleasing and effective. Of Mr. Hunt, the tenor, and Mr. Grove, the bass, it can scarcely be said that they duly seconded the efforts of the lady vocalists. Mr. Whittaker, of Bristol, presided at the organ, and undertook

the whole of the instrumental performances. His accompaniment of the various pieces, and execution of two or three solos, gave proof of his ability as an organist, and at the same time gratifying evidence of the capacity and power of the new instrument. The concert, which was under the direction of Mr. W. Marychurch, was altogether equal to many which have claimed a first class character.

### Campanology.

WE notice in the *Sussex Express* (December 25th) that at Itchingfield on the evening of the preceding Sunday, there was rung on the six bells a peal of changes on Stedman's principle. It does not say whether it was a six score, or 720 bob minor; in the one case the time would be about five minutes; in the other, half an hour. It is very true that Stedman's method is the most difficult; but it is not true that it can only be rung by College Youths; for this method is constantly rung at Birmingham on twelve bells, Bristol, Oxford, and other places by experienced ringers who are not members of the Ancient Society. Be this as it may, we do not wish to depreciate the performance of the Itchingfield youths; but we desire to raise our voice against any such trials of skill on a Sunday, when we consider the use of the bells should be confined solely to the service of the church. Sunday ringing is acknowledged by many a ringer to be a source of much evil. We have seen a letter from an old first-class ringer of fifty years experience, in which he says that he never rang a peal of changes but one in his life on a Sunday, but that it pricked his conscience ever afterwards.

### CHURCH BELLS.

SIR,—I am very pleased to see in one of your late publications (Dec. 25) an invitation for notices about bells, chimes, and matters connected with our belfries. Perhaps the following account of the chimes of St. Greet; St. Mary's, Cambridge, will be interesting to your readers. I extract it from the Rev. John Raven's recent publication, "The Church Bells of Cambridge-shire," which I commend to all lovers of old bells and their belongings:—

"Chime barrels are of very considerable antiquity, and before the Reformation were pricked with 'Requiem Eternam,' and other trental music, of which a very remarkable instance (A.D. 1463) is to be found in Tymms's 'Wills and Inventories from the Registers of the Commissary of Bury St. Edmund's and the Archdeaconry of Sudbury,' p. 28. In 1673, St. Mary's parish book has a heavy item: 'Collected and disbursed this year towards the chyme, £69 19s. 1d.' In 1722, when the old eight bells were recast, the chimes were discontinued, and nothing was done till March, 1793, when the clock was taken down, and the University agreed to put up another, upon an improved construction, having a barrel to strike the quarters changeable on four bells, which was completed in the following February at the charge of about £300.

"The history of these beautiful chimes, the melody of which has been copied over and over again, is well worth preserving: I am indebted for it" (says Mr. Raven) "to Mr. Amps, the organist of King's College, who had it from his predecessor, Mr. Pratt. About the time of these improvements Dr. Jowett was Regius Professor of Laws, and Dr. Randall Regius Professor of Music, and Crotch and Pratt—then mere lads—were his pupils. Dr. Jowett was expert at practical mechanics, modelling, &c., as will be remembered by many from the well-known epigram on one of his handyworks—

"A little garden little Jowett made,  
And fenced with a little palisade;  
If you would know the taste of little Jowett,  
This little garden won't a little show it.

"He appears to have been consulted by the authorities of the University, and to have taken Crotch into his counsels. The latter may be credited with the idea of taking a movement in the fifth bar of the opening symphony of that most sublime air of Handel's, 'I know that my Redeemer liveth,' and, by a

system of variations, not unworthy of Fabian Stedman, expanding it into the annexed musical chime.

"It was said by Mr. Pratt, that when the chimes were first heard, they were thought so strange, that they were nicknamed 'Jowett's Hornpipe.' Very few, except those who had known Crotch, were aware that he had anything to do with their composition, and till they were copied for the Royal Exchange, their merits were but little appreciated; but now they sound from many towers, and are dear to many ears; and Crotch and Jowett may say, in the words of *Æneas*—

'Quæ regio in terris nostri non plena laboris.'

Thanks to Mr. Raven for this interesting account. He gives the following as the legends on this fine peal of twelve bells. The note of the tenor is D; weight, 29cwt. 0qrs. 26lbs.

1. These two tribbles, to make them a compleat peal of twelve, was raised by subscription, at the interest of Chas. Day and Jno. Paris, ringers of this society, in the year 1770. Alderman Weales and Jno. Haselum, Churchwardens. Pack and Chapman, of London, fecit, 1773.

2. Raised by subscription, at the interest of Chas. Day and Jno. Paris, ringers of this society, in the year 1770. Alderman Weales and Jno. Haselum, Churchwardens. Pack and Chapman, of London.

3. R. Phelps made me, 1722. Mess. Tho. Fowle, Edw. Phipps, Churchwardens.

4, 5. R. P. fecit, 1722. Messieurs Tho. Fowle, Edw. Phipps, Churchwardens.

6. R. Phelps, fecit, 1722. Messieurs Edward Phipps, Thomas Fowle, Churchwardens.

7, 8, 9. R. Phelps, fecit, 1723. Messieurs Edward Phipps, Thomas Fowle, Churchwardens.

10. Richard Phelps, Londini, fecit, 1722. Messieurs Samuel Herring, Edward Phipps, Churchwardens.

11. James Parron and John Gifford, Churchwardens. Willm. Dobson, Founder, Downham, Norfolk, 1825.

12. This bell was cast in the year of Our Lord, 1770. Alderman Weales and Jno. Haselum, Churchwardens. Pack and Chapman, of London, fecit.

Priest's bell. This bell was made by John Warren, 1607.

Mr. Raven says in a note:—

"The history of this fine peal is to be gathered from Bowtell's MS."

Yours, &c.,

H. T. ELLACOMBE.

Jan. 11.

\* Certainly not copied: and it is doubtful whether the alteration is an improvement.—E.

### Foreign Notes.

Madame Anna Bishop is singing at New York.

Wehli, the pianist, has been well received at Florence.

Spontini's "Vestale" has been reproduced at Berlin with success.

We regret to state that Mr. Balfe is unwell, and still confined to his hotel at Paris.

Emile Devrient, the "intendant" of the opera at Carlsruhe, has resigned his post.

It is stated that Mr. Otto Goldschmidt's "Ruth" is to be performed at Amsterdam.

Sir Michael Costa has been invited to conduct his "Naaman," at the Paris Opera Concerts shortly to be recommenced.

M. Maurice Richard, the new French Minister of Fine Arts, has promised his warm support to the musical institutions of Paris.

M. L' Abbé Hamon, the curé of St. Sulpice, has appointed M. Ch. M. Widor to the place recently occupied by the late Lefébure Wély.

Gluck's operas appear to hold the stage: the opera house at Riga has celebrated the centenary of its opening by a performance of his "Orpheus."

A great improvement in the construction of pianos is promised by a Frenchman : under the new system their tone is described as much louder, clearer, and more sustained.

The death is announced of Louis Gottschalk, a pianist and composer of some repute, who had been giving concerts in Brazil. He was born in New York, but lived for some years in Paris.

### Table Talk.

Dr. Austen Pearce promises some pianoforte recitals this season.

Saturday evening organ concerts have been established at Northampton, under the auspices of Mr. McKorkell, the organist.

We hear that Mr. Manns, the well-known conductor of the Crystal Palace Concerts, will take his annual benefit on Saturday, 23rd April.

It was originally stated that the Norwich Musical Festival was in future to be held biennially instead of triennially. It now seems that the next one will not be held before the usual period, the autumn of 1872.

Mr. Martin announces a "Mendelssohn night" at Exeter Hall next Wednesday, with a selection of more than usual interest, comprising amongst other pieces a motet for female voices only, for the first time.

A "prize essay" on "The Use and Abuse of Music in Public Worship, and the Danger of Introducing Painted Windows in Churches," has been produced by the Rev. John Gritton, Secretary to the Lord's Day Observance Society.

We regret to hear of the somewhat serious indisposition of Messrs. W. H. Cummings and Vernon Rigby, our well-known tenors. The illness of these gentlemen will necessarily affect present concert arrangements; and the services of several new tenors have been consequently invited.

At to-day's Crystal Palace Saturday Concert Schubert's "Tragic" symphony (first produced at these concerts) is to be repeated; and Madame Norman-Néruda is to play two violin solos; and on Saturday next, Professor Sterndale Bennett's symphony in G minor is to be given for the first time here. On February 5, Mendelssohn's "Lobgesang" is to be performed; on the 19th proximo, Herr Joachim is to appear; and on March 5, Madame Schumann will perform. Madame Arabella Goddard has also been engaged. These, and many other interesting items to be decided on, will make the second series of Saturday Concerts particularly interesting.

It appears that the new vicar of Doncaster has abolished the chanting of the psalms in Doncaster Church on Sunday morning, with the view of shortening the service. Speaking on behalf of Londoners, we must express an opinion that, however much we may desire the chanting of the psalms when done to good wholesome music, we would infinitely prefer to hear them read rather than sung to the absurdly flippant and even uncomfortable unmusical phrases often in vogue; and respecting which we can only wonder where organists and choirmasters ingeniously manage to discover them. We have heard the psalms so chanted in large London churches that not one word of English could be distinguished. Surely such music is not worth contending for, when it gives the least offence to any of the "weaker brethren."

During the service last Sunday evening at a new church in Kensal New Town, a loud explosion took place in the building, which was soon filled with smoke. There were about nine hundred persons in the church, and, as may be imagined, great consternation and panic ensued. Notwithstanding the remonstrance of several gentlemen, the general body of the congregation persisted in pressing to the doors, the result being that several persons were injured, but not to a serious degree. The vicar of the church says the fire would undoubtedly have spread had it not been for their exertions. Several children were trodden underfoot, and ladies' boots were found which had been torn off in the struggle to get out. The fire is, it is said,

attributed by the vicar to the malicious act of some boy attached to the choir.

On Saturday morning last a fire took place at the pianoforte factory belonging to Messrs. Collard and Collard, Gloucester-gate, Regent's Park. The building was five floors high, of circular form, and was 210 feet in circumference. The instruments in the building were of several thousand pounds' value. Plenty of water having been obtained, the fire was eventually extinguished; but the damage done is very considerable, and is thus officially reported by Captain Shaw to the Board of Works:—"A circular building of five floors, 210 feet in circumference, about one-third of roof destroyed, rest of roof and workshops on the fifth floor, and the contents severely damaged by fire and heat. The rest of building and contents damaged by water, etc. The origin of the fire is unknown. The building and contents insured in the Norwich Union, West of England, and other fire offices."

"The science of music alone is unguarded and unpreserve from empirical injury," remarks a writer in the *Morning Post* "Musicians are undoubtedly an erratic and unsettled race, and unless they become united in their desire to fix upon some permanent position for themselves, will probably share the fate of most of the wandering and separated tribes whose being is either a matter of history or reproach; warred against and warring, only the strongest can remain. The existence and position of musicians of all grades at the present day is more due to the individual members of a much abused profession than to any countenance shewn to its professors by what is called society. Alternately flattered and despised, in ages past and present, it is only the solace offered by a never-dying art which has encouraged its exponents to endure through every difficulty, whether placed in the way socially, or existing as part and parcel of a body who are rogues and vagabonds by Act of Parliament."

A deputation from Camberwell waited recently on the Bishop of Winchester respecting matters at St. Giles's Church; and the report, which we cannot fancy to be in all respects correct, makes his Lordship observe that if the lessons were intoned it was a most improper thing; they ought to be impressively spoken, being addressed not to God but to the people. The prayers or psalms (?) ought to be preached to the people, although he had heard people say they did not like to be preached to. The prayers were spoken by the congregation to God. His lordship then remarked that there were two great advantages arising from intoning. First of all, intoning was more easily heard in a large church than if a person read in various modulations of voice; secondly, it made a distinction between a clergyman leading the people in their prayers and the clergyman speaking to the people from God. If a congregation disliked intoning, his advice to a clergyman would be not to adopt it. He could quite understand persons being alarmed when they saw progress going on in a certain direction. As far as he could gather from the services at Camberwell Church there was nothing but a bright congregational service, such as was established in all churches where people cared anything about the services. He did not think the services of the Church of England should be starved down to a recitative between the minister and the clerk. That was not the way to get most of the common people with the Church. Mr. Churchwarden Sugden and several other speakers maintained that the services were conducted in a strict accordance with the Church of England, and urged that the opposition arose either from those who attended other churches or those who dissented altogether from the church. This is, we know, the case in other southern parishes.

### Appointments, &c.

Mr. Walter B. Gilbert, Mus. Bac., Oxon., late of Boston, Linc., has been appointed organist of Trinity Church, Fifth Avenue, New York, U.S.

Mr. Thomas Ward, of St. John's College choir, and organist of St. Mary's the Less, Cambridge, has been appointed to fill the place of the late Mr. Martin, as bass singer in the choir of Lincoln Cathedral.

Mr. F. H. Horscroft (late of St. Patrick's Church, Hove), has been appointed to a lay vicarship in, and has also been elected senior basso of, Chichester Cathedral.



## Snaps.

(From the Tub of our own Diogenes.)

My brother philosopher has growled at me—as only philosophers can growl—for making his puzzles too palpable to the observer. He now sends me a few more; the name of a musical composer being concealed in each sentence:—

At time of spring, love resounds thro' every grove.  
When left by her lover Dido was inconsolable.  
The cannibal feels no sense of shame.  
With contrary motion the parts cross in independent action.  
By our performance we show if we be real musicians.  
Cremona violins cost a good sum.  
How very erratic all cottage conversations are!  
Thou caitiff, lo! towards evening I will have my revenge.  
In the camp an armistice was agreed on.  
The prima donna has undoubtedly attained her zenith.  
He became quite graphic, hoping to change my opinion.

In an odd and short review of an anacreontic volume recently published by Mr. Hotten, a writer in the *Pall Mall Gazette* characterises little Moore, the poet-musician, as an "amiable, shallow, volubly melodious little Irishman," "whose singing" had been described as "little more than an exquisitely modulated sigh." A male siren evidently! This, in the days of chest, A's, double D's, and screams, ought to be as good as a music lesson to some of our aspiring tenors, basses, sopranos, &c., who run away with the notion that noise is not only the soul of music, but its "very" form and pressure.

A correspondent of an American Church paper writes:—"Praising by proxy is done at a good round price! The quartettes in three of our own (San Francisco) churches cost about 10,000 dollars, or, in each, at the rate of from sixty to seventy-five dollars a Sunday. Our bishop has been in California over fifteen years, and I believe in that time has received less from the diocese than the above churches pay their quartettes a year! Are we the Episcopal Church or the quartette Church? Which, by the fact?"

Some of our musical antiquarians are "great" upon the "pifferari." The "pifferari" are generally let loose about Christmas time in connection with the mandlin unreal nonsense retailed by "illustrated" journals and the smaller fry of periodicals at that season. Here is a piece for the "pifferari" lovers to make much of against next Christmas. Describing music at Rome, the correspondent of a Cologne paper says:—"The man who comes here for musical enjoyment may find himself sometimes disappointed. The season of the 'pifferari' has commenced. I can only tell German readers, who probably derive their ideas concerning these musicians of nature from the familiar 'Pastoral' in Handel's 'Messiah,' that, on hearing the first few notes, I experienced a deep sense of shame at the infatuation which caused me to laugh at the edict of the wise syndic of Mireval, in which that worthy individual defined instrumental music as 'a standing invitation to disorder, and a constant cause for mutual hatred among fellow citizens.' It is here that, from these wretched tones, Handel distilled one of his freshest instrumental pieces; but I know better than all his biographers where he laid the foundation for the ruin of his nervous system, a calamity for which he first found a remedy in the health-giving springs of Aix-la-Chapelle. This precious music has now begun for the last week punctually at five o'clock in the morning, before the image of the Madonna under my window. First there is the bagpipe with its sustained chords, and then suddenly commencing on the sixth, the fearful *zampogna*, with a tone resembling the shriek of a tortured ape, hurrying down, with certain quick cross figures, to the tonic; stopping there for a while, and then beginning the horrible process from the commencement again. A man must possess a strong constitution, in order, when subjected to such continuous torture, not to have

his brain filled with melancholy notions or fixed ideas—for instance, that on an appointed day all the peripatetic disciples of art intended meeting before the image of the Virgin for the purpose of giving a monster concert. If ever they do so, I shall beg your permission to go into the country for a few days."

A tiny organ has been put up in a church at Cambridge, the local paper describing it as a "new parish organ built by Mr. Cramer, organ builder, of Regent-street, London." To those who know the great "limited" firm in Regent-street, successors to "the" "Mr." Cramer of pianistic celebrity, the above designation will prove sufficiently amusing. Is our contemporary aware that in these days companies are equally ready to supply "church organs" or "sewing machines" with promptitude and dispatch? Little difference if any.

They do odd things in the neighbourhood of that oddly named place cleft Leighton Buzzard. At a recent choir supper, enlivened by many speeches and an odd mixture of ecclesiasticalities and convivialities, one Mr. Pointer sang a comic song, "The Monster Irish Stew." (!) Let me hope it "pointed" a moral under the circumstances; although apparently an eccentric appointment for a choir supper. Another gentleman sang a comic song entitled the "Farm Yard," and many healths were drunk on the occasion, including those of the "cooks." I do not moralise severely upon an annual supper of a village choir; but the remarks (sensible, natural, and kindly enough) of the reverend "choirmaster," must needs have contrasted strangely with the witticisms of the "Farm Yard" and the "Irish Stew." Of this, possibly many of the assembly would be profoundly unaware.

A writer of a long account of a late sacred performance stated that "the Rev. John Newton published two enormous volumes against the 'Messiah,' Handel's oratorio." This is not a proper designation of Newton's work, which consisted merely of sermons on some texts contained in the oratorio. He was at heart no more unfavourable to music than are most of the clergy. When it becomes "art," all of them unite to hate it.

Oratorios at Portsmouth must be delightful when we can find a local reporter remarking (and we know their powers of endurance, as a rule) that "four hours of imprisonment, to which the discipline of the old parish stocks was a comparatively slight punishment, does not invariably beget a condition of mental repose naturally susceptible of æsthetic impressions." To which I should add emphatically and grammatically "No." "They does not!"

We are most of us accustomed to degrading forms of the puff preliminary; indeed it is a common thing to find in even ably conducted country papers the most fulsome eulogiums of artistes communicated by interested London "musical" writers; but although absurd flattery may at times be in request, the profane is never, to our knowledge, trenchant upon. We are, however, completely distanced in all respects by San Francisco critics; for one of these worthies has disported himself as follows:—"Tomorrow evening Camilla Urso, artist, harmonic angel, musical goddess, will lift souls to heaven (and a little beyond it) by a sacred concert at the California Theatre. We speak elsewhere of her previous performances. Her sacred concert, as far as promoting a holy adoration of God and His works is concerned, will discount all the sermons preached by all the parsons tomorrow. Go; and if thou hast a soul worthy of heaven, learn to realise that its beatific estate may be consistent with that strain of music said to be there raised perpetually toward the Throne. O Camilla! O Urso! O Lord!"

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# The Musical Standard.

No. 287.—VOL. XII.

LONDON, SATURDAY, JANUARY 29, 1870.

PRICE TWOPENCE.

## MUSICAL MONOPOLIES.

**T**HE "spirit of the age," a cant phrase with which stump-orators delight to dignify the not very reasonable doings and feelings of the British voter, at present tends towards the abolition of all things; especially of all things belonging to or conducing to the benefit of other people: those, therefore, who succeed in the exposition of that spirit are glorified accordingly; those who fail are esteemed martyrs. Most vehemently is monopoly condemned; while all attempts to hold art, or manufacture, or even property, in few or apparently proper hands are proportionately snubbed. We must admit that as a rule monopoly has proved injurious to music, although it seems that without something of the kind, high art would be impossible. As to the opera, for instance, all experience serves to prove that monopoly is baneful; yet would it seem as if the costliness of the exotic were against the success of anything approaching to free trade. So long as the opera house in the Haymarket was the only one at which Italians and their performances could be heard, there should have been a certain chance of making the speculation pay, and at the same time of bringing before the musical public the most excellent works and voices in the operatic repertory. Neither end was reached, however, in a satisfactory manner. Manager after manager succumbed; and with the greatest difficulty only were masterpieces brought to a hearing. The Covent Garden Opera House changed much of this, and thenceforward rival managers not only struggled for the mastery, but in some few cases made the receipts do more than pay expenses. The effect upon art was decidedly beneficial, for without the new theatre our public would have waited long for some of the most elaborate works written for the Paris stage; without its peculiar resources an imperfect idea of them only could have been conceived. Her Majesty's Theatre changed managers, and still the broken monopoly did good service in recalling to memory operas almost forgotten, certainly unheard. This, however, was thought to be too costly and too good; so what with fire, and what with amalgamation, the last opera season has probably been one of the most ineffective upon record. The current talk is of a hopeful kind,

embracing large promises of new adventure; no less than six houses devoted to the performance of opera are counted by those who delight in such things. Our prospects include all kinds of styles, from Mozart down to the smallest of French fripperies. From some of these prospects we may well hope to be delivered, if not "by authority," at least by that sense of public decency which is said to have overtaken the New York ladies after a season of sight-seeing of the latest Offenbach description.

In oratorio the effect of monopoly was certainly not good, as it kept us within a circle so narrow as almost to starve admirers of sacred music. Good as they all were, so restricted a choice was sure to be detrimental; and although upon occasion we were treated to a less familiar work by some great society or festival choir, the small societies confined their attention chiefly to one great work, and small selections from others, the names of which will present themselves to every reader. As a result of the determined break-in upon this little circle, even the Sacred Harmonic Society has been awakened: *Deborah* has already been produced, and it seems likely that we shall hear Beethoven's Great Mass, and another work or two. With regard to this Mass we may confess to some doubts. Unquestionably Beethoven was the greatest of composers in his particular department, but there is some little room to doubt if mass writing belonged to his "particular department." As a composition, the Mass in D is vast—Titanic. As a performance we very much doubt if that work can ever be made effective, or realise the composer's intention. In organ music there seems a notion current that a monopoly of provision has existed which has quite recently been broken in upon; this we believe to be wrong, indeed we believe that something very like a monopoly has been attempted within a few months for the first time. Organ composition has never been so utterly defunct as is represented, and if it had not been so productive in this country as elsewhere, we must ascribe that state of things rather to the likes and dislikes of the people to whom music is played, than to those of the people who play it. The recent fuss and unblushing puffing has brought out only one fresh composer for the instrument, who is notoriously no organist, and whose inability to write or even think for the organ would be laughable, were

it not lamentable. All the other composers have been working with more or less success for a long time, and their works have been played as much as such works are likely to be played; that is, just as often as the executant can be induced to disregard the wishes of those around him who prefer familiar voluntaries, or as often as he feels inclined to take upon himself the ungrateful office of educator to unwilling pupils. Nor do we consider the hearers entirely in the wrong. A congregation which would prefer "Worthy is the Lamb" to an afterlude of Batiste (made on purpose for the organ), or would care to listen to a grand slow movement of Cramer or Mozart, rather than "Rule Britannia," given now straightforward, now backward, now upside down, *a la* Macfarren, could scarcely be held to be in a state of heathen ignorance of good music, and would certainly be difficult to educate. To such a congregation moreover it would not be easy to make it appear that the difference between a well made "adaptation," and a very indifferent piece of "originality," is such as to shut out the former from all but the most condescending notice. At any rate if there have been a monopoly in the making of organ music, or in the form of the material provided, the utmost that can be said of new ventures is that some very shabby performances have been brought forward which had much better remained in concealment, and some very few published which would have seen the light in any case from the sheer force of the names affixed to them.

The monopoly of our orchestras by the musicians of Germany, Italy, and France, seems to have been in part abolished, in so far, that is, as to admit some few English-made compositions. The old "Musical Society of London" did much service by allowing the performance of new native music; but with the death of Alfred Mellon we lost this chance: still, if one of our recognised conductors would take the matter up, much good might be done; the present opportunities are too far between.

There are monopolies and monopolies still, but we may not now discuss them: we have dealt chiefly with broken monopolies and their benefits now, hereafter we may have to tell of the benefits which come of keeping some artistic matters in few hands, and of the impossibility of caring properly for things of high art without some kind of protection from competition, actual or assumed.

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"At best, theatrical and musical management is but gambling. Some live by the veriest trash in the world, and others are ruined by genuine talent."

## VILLAGE SINGERS AND VILLAGE RINGERS.

**V**ILLAGE singers and village ringers are most useful classes of our rural population. Ringers are often in requisition: to them we are indebted every Sunday morning for the welcome sounds which usher in that hallowed day, and call us to its sacred duties. When we say that the sounds of a well-tuned peal of bells, emitted from an ancient village tower, and spreading over the surrounding peaceful landscape, awaken the most tender associations, we feel certain that all our readers can share in our sympathies. In the busy hum of a thickly populated city we miss the mellowed charm of a peal of bells distributing their cheerful tones through uninterrupted space; unless the agreeable reverberation caused by neighbouring woods can be considered interruptions.

Well then may the ringers of the village church be entitled to our consideration! All unusual events are incomplete without their participation. The young members of the leading families of the district regard the bell-ringers as persons who will some day perhaps announce in joyous sounds their advent into married life; while those of more mature years reflect that the same men announced their marriage, and that either they or their successors will at another period—and they know not how soon—use the bells at their funeral ceremony. Thus bells are equally potent for joy or for sorrow; but in either respect they are endeared to us, and their ringers are men to be cared for. So also must we care for those who form our village choirs, and these will include both sexes, old and young, and rich and poor; generally the latter, and it is of these we are now thinking. Village singers are often the life of the community in which they live: to them the village church is indebted for its musical service, and to them the villagers generally are indebted for the little musical entertainments which relieve the monotony of rural life, either publicly, or in the domestic, the private, or the convivial party; for there can be no reasonable objection to their participation in these different phases of simple life. Longfellow gives us a glimpse of a village choir, and brings a quiver to the lips of many a pent up citizen where he pictures the widowed village blacksmith at church, and, when sitting among his boys—

He hears the parson pray and preach,  
He hears his daughter's voice,  
Singing in the village choir,  
And it makes his heart rejoice.  
It sounds to him like her mother's voice,  
Singing in Paradise!

Village singers and village ringers are therefore re-



cognised institutions, and entitled to very considerable respect at the hands of village authorities; be they rectors, vicars, curates, squires, or farmers. Frequently we find that the clergy exercise influence over the two sections; often an arbitrary authority, and still more often with a sort of patronising spirit, expecting subserviency in return, but creating an indifference which soon manifests itself in slovenly church music. During the past Christmas, a village choir paid a visit to the residence of a recently appointed vicar, and outside the vicarage sang some appropriate service. The singing was listened to with a patronising attention designed to convey the impression that the favour was conferred by the listeners—not by the vocalists. The latter were coolly thanked and dismissed, without the seasonable recognition implied in the expected gratuity, either in money or in a slight Christmas repast. Under such freezing treatment as this, which is typical of many localities, small wonder is there that some villages are in a miserable plight for lack of organised resources. But contrast this with the more genial treatment displayed in many instances, as for instance in the case described in the letter of “Cantoris” inserted in another part of our present number. The Rev. G. E. Maunsell would appear to be a clergyman of the true stamp; one who knows the most effectual way of recognising the services of his “village singers and village ringers.” His mode of providing for the annual gathering described in our correspondent’s letter, is thoroughly genial. The singers and the bell-ringers are made to feel an independence rather than a dependence: they are made to feel that they are the centre around which all classes of their neighbours gather once a year for an annual treat and enjoyment of unexceptional character. All clergymen have not the means to be liberal to the degree displayed by Mr. Maunsell; but geniality of treatment is a commodity within the reach of all, and it is the exercise of that spirit which proved the great charm of the assembly described by “Cantoris.” Even where a clergyman is unable or unwilling to undertake the sole responsibility of such a proceeding, a subscription from the inhabitants would answer the purpose, and thus provide a more satisfactory Christmas remembrance than any promiscuous distribution of gifts. The idea Mr. Maunsell has carried out, of building a village hall, is also novel and worthy of imitation. There are always inconveniences attending the use of village school-rooms for public gatherings; but the public hall—built doubtless at a moderate cost—prevents all such inconveniences, and by being always available for practice,

may be an instrument for promoting musical efficiency. We would commend the acts of the Rector of Thorpe Malsor and his relations with his parishioners, as described by “Cantoris,” as worthy of imitation by all, rectors, vicars, incumbents, or curates, who think their choirmen or their bell-ringers mere dependents or low people, to be treated with reserve, if not disdain. The idea of village halls recommends itself to others than the clergy. It is a point which should be taken up by the “leading inhabitants” of a village or a hamlet. The school-room of the parish should not be considered sufficient accommodation for necessary public meetings. With such halls as have been mentioned, the inhabitants would be enabled to organise more entertainments for their gratification during the season of long winter evenings, and there is no doubt such erections may be designed and put up at a very moderate cost. “Cantoris” felt the harmonising and refining tendency of his evening’s experience in the hall at Thorpe Malsor, and his query “Is it altogether a vain hope that similar parish gatherings, having the singers and ringers for a nucleus, may be seen in many an English village before long?” is very pertinent to the times.

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### Reviews.

TEN EGLOGUES FOR THE PIANO. By W. J. Tomaschek.  
 Edited by E. Pauer. Book I. London: Augener & Co.

PASTORAL writing presents one great difficulty to the composer—it is apt to run in a groove. A certain jiggish kind of movement is generally thought to belong of right to the musical country folk, a sort of one-leg-shorter-than-the-other tune; and all who would shun this find themselves in danger of having their “pastorales” condemned to the shade. Perhaps this belief is well founded, and the peculiarity has arisen from the hurdy-gurdy or some similar instrument: perhaps it is not; for we recollect that fiddles and similar-sounding things are common in country places—but especially fiddles—although we well know that “Damon,” when pictured for the information of the inquisitive is usually represented (if musical) capering to the sounds of something not unlike our modern tin whistle, which he holds with both hands. However, the reader may choose whichever side of the question is most attractive, and we will proceed to consider the “Eglogues” of Herr Tomaschek. There is much variety in them, and variety of an agreeable description; they are all of lively build too. Melody has been especially looked after by the composer, and this in two senses, for he has looked up fragments not strictly his own and moulded them in with his more self-made material. Admirers of something which suggests a whirl will not be disappointed—doth not the musical countryman delight to stand upon one set of toes and twirl himself round?—for they have been

duly cared for; and much consolation may be afforded to those who are in search of new music which is not difficult, by the assurance that the entire contents of this first book are reasonably easy to play. As music, the Eglogues deserve praise; for much thought has been expended upon them, and it has brought forth its proper fruit. The edition of Herr Pauer is certainly the best before the English public.

TROIS PENSEES POUR PIANO. No. 1, "Contentment." No. 2. "Fears and Hopes." No. 3, "Repose." Composed by Alexander Rowland. London: L. Cock & Co.

It is always a pleasure to meet with thoroughly satisfactory workmanship, and especially pleasant to come across excellent music: Mr. Rowland's "Three Thoughts" belong to this last-named class of good things. Within sixteen pages, as pages are filled now, he has given us three as charming and unpretending little pieces as it has been our fortune to see for many long days.

"Contentment" is a graceful movement in 9-8 time in the key of A, abounding in melody and excellent harmony. With the harmony we have only one fault to find—the effect of the tenor note E at the bottom of page 3, where it is thrust into a chord of the seventh and ninth upon G sharp, is peculiarly offensive, although it is doubtless "right, according to Day," who was occasionally wrong, however. We recommend Mr. Rowland to cut this out in future editions, and its repetition also—Mr. Day and Mr. Macfarren notwithstanding.

"Fears and Hopes" is of a different form, the composer having modelled it upon the minuet somewhat, although the piece is by no means a minuet in reality. The passage which stands for the trio is the best, and represents "Hopes," we imagine. If so, Mr. Rowland's hopes are certainly better than his fears.

"Repose" is the best of the three pieces, an "Andante semplice" in the key of E; of simplest make, and yet the trained hand is to be recognised in its every line. A very little musicianship will suffice to blacken page after page of music paper—indeed it is often done by people who are without musicianship at all; but it takes an able workman to present sixteen pages of music in outline which shall be of sufficient goodness to entertain accomplished players.

We shall be glad if our notice draws attention to these pieces; they deserve to be widely played; and players will please cross out the E's we have condemned if they would not be needlessly offended.

"THE LULLINGSTONE MARCH." By W. Kipps. London: J. A. Turner.

THIS is a very simple march, evidently the production of one familiar with the march music of Mendelssohn. It is very easy, and would have been better had the composer avoided the consecutive fifths between the extreme parts in the third and fourth bars of the trio in G. The fragment in A in the coda should have appeared in D.

## ORATORIOS AT CHURCH-LANGTON.\*

(Continued from page 29.)

As soon as we had made all necessary dispositions, we went soon enough to the house, to open the doors, to prevent a mob as in the morning. The house regularly filled, and consisted of nearly the same number as before. The Doctor came by five o'clock. A curtain concealed the performers from the company; and as soon as this was drawn, which was at the striking off of the overture, a general hissing issued from all sides. This continued some time: at length they called out, one and all, for Doctor Hayes's apology. The Doctor probably expected something of this; for he had dropt his excuse of the chaise-horses tiring. This he knew must be too ridiculous, as fresh ones might have been easily obtained. He founded his excuse therefore on the necessity he lay under of being at Oxford on the 29th of May—[I have been informed, the Doctor set out from Oxford the 29th of May, early in the morning, and that he came to Northampton that night, and so proceeded regularly to Harborough by dinner, and Leicester in the evening], telling the company that he had wrote me word of it, and desired me to put off the meeting a day longer, as there was no possibility of his being in time; and that it thus happened was no fault of his, but entirely mine.

Upon this I found myself under the disagreeable necessity of addressing myself to the company, in reply to what the Doctor had said. I acknowledged the receipt of such a letter, and told them that I had wrote the Doctor word, for answer, there was no possibility of altering it, as the time was so near at hand: that were I to send off immediately to the respective printing-offices an advertisement for their paper, they would not circulate soon enough to prevent disappointment to the public: that there was no necessity for it, as he might get somebody to officiate for him; but that if he was obliged to be there in person, even then there was time enough for his travelling a much greater distance, by often changing of horses. Depending therefore upon him, I said we would open the door at the usual time, and wait till he came. I had the man ready who met him at Harborough the day before at two o'clock, and brought word of his promising to be here; this he witnessed to the company, and which the Doctor could not deny. I then reminded the company of the frivolous excuse of the Doctor's, and of his saying it was impossible for him to be there sooner; when, said I, he dined at Market-Harborough yesterday, and lay at Leicester last night.—[I was informed that he was in bed at the Three Crowns in Leicester at eight o'clock in the morning; before which time, company from Leicester, in their different carriages, were arrived at Nottingham.] Upon this a general plaudit was given to me, and the music was ordered to go on. This brought me almost to a resolution never more to have anything to do with oratorios. That I should be brought to the absolute necessity of apologising on a public stage, like a master-player, was so disagreeable, that hardly any money could purchase the like again; and afterwards, haranguing or disputing with a musician; and, though in a good cause, yet with such a fellow; his son, when I spoke, crying out, "That's false," and the company crying out, "knock that fellow down;" and though the company gave testimony of being perfectly satisfied with my conduct, yet the whole was very mortifying indeed. The "Messiah," after this, went on with great justice, and gained general applause; though I must own, the confusion had so bashed several of the performers, that the whole did not go off in that spirited manner as usual; or as "Judas Maccabeus" was found to do the morning after.

Here now we have lost the benefit of one entire performance; the "Messiah" was to have been in the morning, and "Alexander's Feast" in the afternoon. The company was ripe for both, and being the first day, and all fresh, might be supposed to bring in nearly as much as the other two, as the evening

\* "The History of the Rise and Progress of the Charitable Foundations at Church-Langton; together with the different Deeds of Trust of that Establishment. By the Rev. Mr. Hanbury. London: Printed for the Benefit of the Charity; and sold by J. Dodsley in Pall Mall; Robinson and Roberts in Paternoster Row; and Richardson and Urquhart at the Royal Exchange. MDCCLXVII."

entertainments were to be at half-a-crown only. However I saw no remedy; some were for arresting him for damages, others for stopping payment at last—[Doctor Beardmore, who had refused us the church for the "Messiah," offered the ladies the ante part of it to toss the Doctor in a blanket]; but a judicious attorney present observed, that although (he not coming in due time) we might have sent him back without giving him anything for his trouble; yet, on our accepting of his service afterwards, he could recover payment. Hundreds at his first appearance were for having him discharged: and this should have been with all pleasure; but as he had got all the books, it could not be done without a total disappointment to the company; so that we are now got thus far, with one entire house full of crowns loss, and which probably would be the bulk of our gains in the whole.

Proceed we now to the next day:—"Judas Maccabæus" went off with more spirit than the preceding oratorio. Very little company in proportion came; and "Alexander's Feast" was performed in the afternoon to a still smaller audience, which was occasioned by the following politeness:—Subscription assemblies had used to be continued here, over which one lady always presided, who was called the Queen. Mrs. Tempest was Queen of the assembly the preceding winter, and the time of their being continued was long ago over: but being backward in her accounts, she took advantage of the company I had collected together of having an assembly this evening, at half-a-crown each. "Alexander's Feast" was to have been performed this evening in the assembly-room, and a ball was to succeed it; and the expectation I had from this equalled any of the other performances. I was soon acquainted with the Queen's intentions, and was given to understand I could not have the room that evening, but that I should be welcome to it the next. I waited on Mrs. Tempest, to know the certainty of this affair; and she frankly told me, "her accounts were backward, and that she took that opportunity of bringing them forward." At the same time she told me, that "several had said it was not right to take such advantage; but she did not know, not she." As genteelly as I could I wished she would have dropped it, but found it to no purpose; and still my situation called for all obliging behaviour. The ball, therefore, she had for the benefit of the subscription assembly, which was a fresh disappointment to me, and by which we may be said to have lost the benefit of two performances.

The next day we had "Samson;" and to this we had nearly as much company as we had the third day to the "Messiah." We had a good assembly in the evening; and during the performance, the ladies, etc., talked of giving the Doctor his hearty hissings, etc., according to his deserts. But as we always end with a grand chorus; and this being performed, many not knowing it was the last, and other fresh people knowing nothing of the intention, clapped the chorus as usual; and though the hissing was begun, yet by the echo of the clapping of the unknowing-ones, the Doctor sneaked away, and got clear off.

This being over, my whole evening was taken up in paying the performers; for though this might soon have been done, yet we were hindered and perplexed by all where a punctual bargain was not made, who could never be satisfied in their demands. This trouble I had every meeting in some measure experienced, and I contrived as well as I could to stop it for the future; but now it seemed to be multiplied upon us to a degree indeed. The lowest of the performers, or fillers-up, were now of such importance, as to make a demand of double, and some of them triple, their accustomed pay. As I could in justice refuse satisfying such demands, I did, but for quietness I gave them much more than usual; and this extortion amongst them all amounted to a considerable sum. Hayes was the last man I paid; and when I came to him, everybody expected I should give him a hearty lecture. I thought him too inconsiderable, however; and being fatigued with disputing with so many of the other performers, I dismissed him with only telling him, he had disqualified himself for any future services of mine. The Doctor went muttering off, but played the landlord a different trick to what he served me; for after having called for wine in plenty, and heartily soaked it, I suppose, to give him spirits to support the battle he expected I should give him, he sheered off without paying the reckoning. In the morning, upon paying the officers, charges at the inn,

bookseller, rent for the theatre, etc., I found myself five pounds and a few shillings out of pocket by this meeting; which, together with what had before happened, so sickened me of oratorios, that I was determined never more to have anything to do with them.

## Organ News.

HECKINGTON, LINCOLNSHIRE.—Synopsis of an organ recently built by Mr. Brindley, of Sheffield, for Heckington Parish Church, and opened by Mr. Trimmell, organist of Chesterfield Parish Church:—

GREAT ORGAN, CC to G.—Open diapason, 8 feet; rohr gedact, 8 feet; dulciana, 8 feet; principal, 4 feet; lieblich flöte, 4 feet; twelfth, 2½ feet; fifteenth, 2 feet; mixture, three ranks; trumpet, 8 feet.

SWELL ORGAN, CC to G.—Lieblich bourdon, 16 feet; open diapason, 8 feet; vox angelica, 8 feet; principal, 4 feet; mixture, three ranks; oboe, 8 feet; horn, 8 feet.

PEDAL ORGAN, CCC to E.—Open diapason, 16 feet; bourdon, 16 feet.

COUPLERS.—Swell to great, swell to pedal, great to pedal.

Preparation is made for a Choir Organ of five stops, and Choir keyboard inserted.

LEICESTER.—Synopsis of a new organ recently erected in St. Luke's Church by Mr. J. Porritt, Leicester:—

GREAT ORGAN, CC to G, 56 Notes.—Open diapason, bell gamba, stopped diapason and clarabella, principal, rohr flöte, fifteenth, mixture (three ranks), trumpet.

SWELL ORGAN, CC to G, 56 Notes.—Lieblich bourdon, violin diapason, flute d'amour, lieblich gedact, principal, flageolet, corneopane, oboe.

PEDAL ORGAN, CCC to E, 29 Notes.—Bourdon, violon principal.

COUPLERS.—Swell to great, swell to pedals, great to pedals.

Three composition pedals. The whole of the metal pipes are of spotted metal.

The organ stands in an organ-chamber on the north side of the chancel, opening into the church by two arches.

FRANCE.—Synopsis of an organ, building by Messrs. Speechly and Ingram, for Trinity Church, Boulogne-sur-Mer, France:—

GREAT ORGAN, CC to G<sup>3</sup>.—Open diapason (metal), 8 feet, 56 pipes; dulciana—gamut G, lower seven notes from No. 3—(metal), 8 feet, 49 pipes; stopped diapason and clarabella (wood), 8 feet, 56 pipes; gemshorn (metal), 4 feet, 56 pipes; harmonic flute (metal), 4 feet, 56 pipes; flageolet (metal), 2 feet, 56 pipes.

SWELL ORGAN, CC to G<sup>3</sup>.—Double diapason (wood), 16 feet tone, 56 pipes; violin open diapason (metal), 8 feet, 56 pipes; lieblich gedact (wood), 8 feet tone, 56 pipes; principal (metal), 4 feet, 56 pipes; fifteenth (metal), 2 feet, 56 pipes; hautboy (metal), 8 feet, 56 pipes.

PEDAL ORGAN, CCC to Tenor F (Radiating and Concave Board).—Grand open diapason (wood), 16 feet, 30 pipes.

COUPLERS.—Swell super-octave, swell to great, swell to pedals, great to pedals.

Four composition pedals to great organ; two ditto ditto to swell.

Total, 695 pipes. The whole of the pipes inside the organ are of the best spotted metal. Illuminated speaking front.

PLYMOUTH.—The organ at Charles Church, Plymouth, having undergone alteration and improvement, under the direction of Mr. Hele, of Truro, was reopened recently. The instrument has the following stops:—

GREAT ORGAN.—Open diapason, dulciana, stopped diapason, harmonic flute, clarinet, principal, fifteenth, sesquialtra, trumpet.

SWELL ORGAN, CC.—Open diapason, bourdon, keraulophon, stopped diapason, principal, fifteenth, mixture, corneopane, oboe.

PEDAL ORGAN.—Open diapason, 16 feet; bourdon.

The organ has been thoroughly revoiced, and the pipes have been rearranged. On the occasion of the reopening, sermons

were preached by the vicar in aid of the organ fund. In the morning the instrument was played by Mr. T. Hele, and in the evening by Mr. G. Hele, the builder, Mr. J. Hele, of Bodmin, leading the choir.

### Musical Opinion.

**MODERN BALLROOMS.**—A correspondent has called attention to the state of the ballroom. His opinion is that our dancing arrangements are going—if they have not gone—altogether to the bad. There is a risk that dancing, like the staining of glass, may become altogether one of the lapsed or forgotten arts. He says that, in place of dancers, what he sees now-a-days in ball-rooms is a crowd of over-dressed people who do little else than tread, trample, and maul each other's toilets about. Every now and then a space is cleared as for a fight; and a few couples contrive to execute certain spasmodic manoeuvres without grace or dignity. No doubt, in such a space a few couples may occasionally be seen whirling about—waltzing they call it—like a set of dancing dervishes; but the exhibition is rather unpleasing than otherwise—and yet pretty young girls are the performers. This is the first point; there cannot be dancing where there is not space. If you would give a ball, you must have a ballroom. If you are the owner of an ordinary London house, give a little dance, but beware of a ball! All your devices of clearing away furniture and rigging up a little symbolical greenhouse on the landing-place on the top of the first flight of stairs are idle and of no avail. You have received one hundred and forty guests where forty should have been your limit. Unless you can perform the trick of putting a gallon of water into a pint bottle, you should give up the vain endeavour of packing your unfortunate fellow-creatures like herrings in a barrel. More than half of the guests—may one dare to call them fellow-creatures?—are ladies with elaborate trains; what a pleasant time they must have of it, gasping about on the staircases and in the lobbies? Without space, and plenty of space, we repeat, there can be no dancing. Under the next head—that of the dancers themselves—it is rather the fashion of the day that would seem to be at fault. Why are the bodies of the dancers and the souls of the spectators disquieted with gymnastic performances under the pretext of waltzing and what not? An infuriated Zouave could scarcely keep up with the musicians in the mad hurly-burly of their passionate performance. Surely that is not dancing. A man has one advantage in his middle age in this year of grace 1869. He may have seen the Dance of Four danced by the best dancers save one, who ever trod the floor of the Opera. Who ever saw Fanny Ellsler, Carlotta Grisi, Cerito, or Lucile Grahn romping? Those ladies could dance. Had it been otherwise, what a rebuke would have been administered to them when the Queen of Dance, the royal Taglioni herself, glided upon the scene, and showed us how graceful and exquisite was her art. She would as soon have thought of boxing with a coal-heaver as of jumping and prancing round a room after the fashion of our modern dancers. The music, of course, is not a whit less astray than the dancing. Whether the musicians have bitten the dancers, or the dancers have bitten the musicians, is not for us to determine, but quite certainly they have all gone mad together. One word, before we have done with this point, to ladies who will give monstrous balls in small houses. There must be room for music as well as for dancing. It is cruel treatment of their guests to thrust half-a-dozen or even four musicians into one of their little back drawing-rooms, and bid them blow away for their lives. Nobody could spend a pleasant evening amid the din of a cotton factory. There should be harmony and proportion throughout. If, then, we are to have real dancing back again, we must have ample room for the dancers—may we say "room" for the music?—and the mad dervish dances should be swept off the lists. When this is done, our young gentlemen would not do amiss if they gave themselves the trouble to learn under proper instructors the mere rudiments of the art. Most English homes have such instructors in the graceful form of "sisters." It is not to be supposed that, in these money-making, electric days, our young gentlemen will go back to the practice of their fathers, and be at the pains of learning a court minuet of any such stately dance. They will

never, like the young Lochinvar, invite their partners to "tread a measure," and tread it well themselves; but they need not tumble about a ball-room like a parcel of louts or landmen at sea. We do not even ask that they shall undergo the trial which their elders have undergone before them, in the form of that pastoral performance which has tried the nerves of many quadrille dancers. Let them at least learn the figures of the ordinary dances, and train themselves to move in harmony with the music. Let them give up the romping now dignified by the name of waltzing, galloping, and so on. The young ladies can scarcely like it. So far as we know anything of the mysterious matters treated by our correspondent, we should suppose that a pretty young girl always likes to be seen at the best advantage. When she is dragged round a room, and turned into a flushed, romping hoyden, she certainly is not at what sailors would call her best point of sailing. To go back, however, to our old text: there will be no dancing in England again until people give up the absurd fashion of packing a hundred human beings into rooms where there is barely space for twenty.—*Daily Telegraph*.

**TASTE FOR SINGING.**—We have often thought it matter for regret that our university undergraduates exhibit so little taste for singing, and that advantage is not taken of the brilliant opportunity offered by the residence of so many young men in one college to form more clubs for practising glees and choruses. The universal taste for singing is one of the most notable features of German university life; the one trait for which we pardon the German "bursche" his unquenchable love of washy swipes, his inordinate consumption of bad tobacco, his unkempt locks, and his generally Bohemian propensities. There are very few German students who have not a great proportion of the one or two hundred songs in the well-known "Commersbuch" by heart. The same defect in the tastes of the Scottish students as we have noticed in the English has struck the well-known Professor Blackie, of Edinburgh University, and, with characteristic energy, he has proceeded to cultivate a taste among his students for singing by publishing a collection of student-songs, under the somewhat fantastic name of "Musa Burchiosa." The title shows that the professor considers the muse of University song to be essentially Teutonic, and accordingly he has appended a few of the most popular German airs to his collection of songs. In fact, as it was Virgil's pride to have sung the lay of Ascræ through the towns of Rome, so is it the professor's aim to get the choruses of Heidelberg chanted down the High-street of the modern Athens. It will perhaps be remembered that just before the Quixotic challenge issued by Professor Blackie to the champions of democracy, in which the gauntlet was taken up by Mr. Ernest Jones, the professor, in addressing a body of working men, advised them to quit the study of politics and to cultivate singing, "for bad-hearted men never sing." This motto, in its original German, has been prefixed to the book.—*Globe*.

### Correspondence.

[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]

CHARLES SIMEON.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—The letter from the Rev. Chas. Simeon, to his "brother," the Rev. Thomas Haweis, Rector of Aldwinkle, is full of interest; and it is only to be regretted that the reply of Mr. Simeon's musical correspondent could not be fully recorded. I do not know more than two tunes by the Rector of Aldwinkle; but one of these is (to use "Old Simeon's" phrase) a "very sweet" one, exceedingly musical, and unlike the "dum dum" *Dykesianities* of the time present—(if I may be permitted to coin a name for the vanity after the patronymic of their foremost patron). As to the anecdote of "the nose" and "the wasp," with which we are presumably so "familiar," I confess to lamentable ignorance. Could not we be enlightened? The "sweet" tune by the Haweis in question is known as "Calvary."

and is presented in Parr's "Church of England Psalmody," and also in Jacobs's "National Psalmody," in a somewhat extended form—that is to say, as a common metre psalm tune, with a repeat that may be described as equivalent to a "double repeat" of the last line. This I should hope might appear in your pages, as I am pleased to observe you do not consider even a hymn tune beneath the "gems" of lovely harmony, with which you have treated us amateurs, and for which many in years to come will thank you and those who have helped you. Pray, Sir, do not desist in your efforts to shew us the good as opposed to the mere love of fashionable and trite innovation.

Yours, &c.,

Finchley, January 25.

AN AMATEUR.

P.S.—Allow me to congratulate your printer upon the extraordinarily happy idea which seems to have entered his head in putting the interesting Handelian paragraph underneath the article about the venerable Simeon and his honest attempt at better music. Even if fortuitous it was very amusing; nor is it the first time that I have observed a similarly appropriate contrivance in your journal.

### CHURCHWARDENS AND THEIR DUTIES.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I think with the gentleman whose opinion "Organum" quotes in your last issue, that the organ should be unlocked for Divine Service. But for any ulterior purpose there is no doubt of the property in the organ as part of the church furniture vesting exclusively in the wardens on their election; and I can only repeat my former statement.

A late eminent counsel gave a very conclusive opinion on this point. Any person would be liable to an action for trespass for breaking open the organ, but such action would lie only at the suit of the wardens. One thing is quite certain, viz., that the clergy usurp a great deal of power in the conduct and management of the affairs of the Church.

In passing I may remark that most elections of churchwardens by the Easter Vestries are illegal, and would not stand the test of a *quo warranto*, for the reason that due (*i.e.* legal) notice of the intended election is seldom given; and equally rarely is that notice properly "posted on the principal doors of the church."

Yours, &c.,

January 25.

LEX.

### "ROGUES AND VAGABONDS" (PARLIAMENTARY.)

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I remark that you have quoted the following paragraph from the *Morning Post* in your last number:—

"Alternately flattered and despised, in ages past and present, it is only the solace offered by a never-dying art which has encouraged its exponents to endure through every difficulty, whether placed in the way socially, or existing as part and parcel of a body who are rogues and vagabonds by Act of Parliament."

It refers to musical men, as you will remember. Now I have heard this statement before, and I should very much like to know under what Act of Parliament we are so classed. You will forgive me for requiring "chapter and verse," or at least the proper Act of Parliament in such a case, when you reflect how much use of the peculiar charge was made by a certain institution, which, finding us "in the cold shade," was to lift us bodily and spiritually into quite another atmosphere where our raised "status" should shine as—but I am waxing eloquent. Perhaps some of your readers can furnish the necessary reference.

Yours truly,

January 25.

Z. McMICHAL.

### SINGERS AND RINGERS: AN EXPERIENCE.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—As the *Musical Standard* exerts its influence in the interest of ringers and singers alike, I venture to send you a short account of a recent "experience" of mine, thinking it possible that many of your readers may find it both interesting and suggestive.

The little village of Thorpe Malsor, near this town, has long

been celebrated for good ringers. The Rev. G. E. Maunsell, the rector (brother to him whose name is a "household word" among campanologists) having some years since turned his attention to the improvement of his choir, determined to give a supper to the singers and ringers, together with their friends and the leading parishioners, every New Year's eve; and to discountenance the old custom of itinerant begging from house to house at Christmas time, and the after-spending of the money so collected, in demoralising carousals. These annual suppers were for some years held in a room connected with the old mansion; but as the "singers' and ringers' holiday" grew in popularity, and came to be looked forward to in the village as the great event of the year, the old room was found too small to accommodate the numbers. The rector therefore erected, during the past year, a very fine village hall, with a view to a more effective carrying out of his plans in connection with this annual holiday, and also that he might have at command a commodious room where parish meetings, lectures, practices, &c., might be held. A room in fact for any of those numerous purposes for which the Church is unsuitable, and which often derange the working of a village school for a day or two. This village hall consists of one long room, between sixty and seventy feet in length, about one-fourth that width, and eighteen feet high to the spring of the roof—which, notwithstanding its great length, has a very light and elegant appearance, with its numerous slender, dark-stained rafters standing out in relief upon the white plaster, and supported upon cross beams of venerably dark oak, from which are suspended a number of handsome lamps, giving to the room a brilliant and fairy-like aspect by night. A folding screen (removable in a few seconds) runs across this long room, about one-third of the way down it, dividing it into two unequal portions. And connected with it is a smaller room suited for vestry meetings, and other business purposes, and fitted with a copper and a cooking range. Under all is a capacious cellar. It was my good fortune a few evenings since to witness in this village hall the celebration of the much-talked-of Thorpe singers' and ringers' supper. Here, when

"The slope sun his upward beam

Shot against the dusky pole,"

I saw the women, and those children who are too young for field labour, sit down to tea and cake; and by "women" must be understood every grade in the parish, from the wife of the rector—the wives of the tenant farmers (neither an insignificant nor an unimportant class in a rich midland county, be it remembered)—with their friends, down to the wife of the road-mender. Here, later in the evening, I saw the men—that is, the rector and his friends, the tenant farmers and their friends, the ringers, the choirmen, down to the husband of the "wife of the road-mender," and all the working lads of the village, sit down to what, though called a supper, was really a good old English Christmas dinner of beef and plum pudding, with innumerable etceteras. And here I afterwards witnessed a genuine instance of that hearty and unrestrained mingling of all classes for the purpose of amusement, which is supposed to have died out with the Tudors. Dancing, glee and song singing, hand-bell ringing, and games of all kinds for the younger ones, seemed to roll five hours into one, so agreeably did the time glide on. The rector and his wife, leading off the first dance together, joined freely with the general company in nearly all the succeeding ones; and their presence and genial example in remaining until the party broke up, gave a tone of refinement to the whole proceedings not often to be met with in an assemblage of village people. And when, at one o'clock in the morning, the fun, grown "fast and furious," culminated in "Sir Roger de Coverley," one could almost imagine the veritable Sir Roger present in person, and graciously nodding his approbation of the humanising sight he was contemplating. The hand-bell ringing was a thing perfectly unique, the performers being all members of one family, and one of them the patriarch of ringers in this neighbourhood, and the instructor of most of our younger "sets." The business-like manner in which they set about their ringing, and the admirable precision with which they rang a few specimen changes, were things to be remembered. The points which struck me most in this evening's experience were the immense utility a special room, like the one we were in, would be in every village; the perfectly free, unpatronising, and heartily sympathising

manner in which the rich mingled for the evening in all the amusements of the poor; the entire absence of anything like intoxication, vulgarity, or coarseness in any one present, notwithstanding the liberal (almost lavish) supply of brandy, rum, gin, ale and tobacco accessible to all during the evening; and the thoroughness with which all threw themselves into the various amusements of the evening, every one being evidently bent upon giving and receiving the greatest amount of pleasure possible in the time. And I asked myself "Is it altogether a vain hope that similar parish gatherings, having the singers and ringers for a nucleus, may be seen in many an English village before long?" Of their humanising and refining tendency my evening's experience left me no doubt. Nor can there be any doubt of the superiority of this method of recognising the services of a choir and set of ringers over the ordinary one of giving them a few pence or shillings when they call at Christmas, and discovering afterwards that the money so bestowed has proved an apple of discord among them, or has only served to furnish the means of a drunken bout or two at the village inn.

Very truly yours,  
CANTORIS.

Kettering, January 10.

#### W. FRIEDEMANN BACH.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Nothing is more common than for some gentleman upon the press to make an assertion in good round terms, and for all, or nearly all, his brother journalists to copy his "sense" if not his sentences, and so we get a "cuckoo cry" all around. As I have remarked that the *Musical Standard* generally says the direct opposite to its contemporaries, I will take this opportunity of putting the public upon a more dependable track than they have hitherto held upon the subject of the compositions of W. Friedemann Bach; for the "facts" will be found to lie exactly opposite to the "statements." Ever since the performance at a concert in last summer of a certain clavier composition by the author I have named, we have been told that W. F. Bach is chiefly known to us as a composer for the organ, and this was repeated so recently as last Saturday with much authority.

Now if we look to facts we shall find that of W. F. Bach's organ compositions we know just one concerto (edited by Griepenkerl) of very middling sort indeed, except its fugue; one fugue in Becker's "Cecilia," and one choral prelude in the same work. Of his works for the clavier, we know one fugue (arranged in Becker's work above-named; eight fugues published by Peters, of Leipsic, and reproduced in Clementi's Practical Harmony; twelve polonoises edited by Griepenkerl, and also to be found in Clementi wholly or in part; and three free movements and a fugue only known through the Practical Harmony above-named.

Doubtless it is very injudicious to bring facts to face fiction, but unless some more organ writing can be brought forward, it will manifestly not do to talk of W. Friedemann Bach's being "best known," or "almost entirely known" as an organ composer after this.

Yours, &c.,  
A. THEO. WILSON.

January 17.

#### "THE OLD PATHS."

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—When once you leave the plain path of truth and experience, how easy and disastrous is the descent into folly and extravagance; and yet many good men doubt the theory of "tendencies." You forsake the organ-loft, and the "builder" lands you in the cellar. If any one had prophesied this "tendency" to folly twenty years ago, he would have been laughed at as a maniac; but it is perfectly true that one evil leads to many, as the one lie against truth and nature requires ten more to make it pass current. Again, you desert the old, harmless, central-choir position, and you crowd the singers into the chancel; the result often is that the "table" becomes an "altar," the "minister" a sacrificial priest; and the faithful pastors, who innocently copy absurdity, are deserted by the gapping and giddy enthusiasts, whose cry for ever is "More,

more." Like wild and random archers, the effort of the foolish is not to draw the truest but the longest bow; not to hit the target of fixed and natural truth, but to excel one's neighbour in the unruly contest—no matter where the arrow falls, it may be among the tares or wheat, in bounds or out, no matter, so that we draw a crowd and make a noise, and distance all competitors.

We have traced this degrading, downward course in many a private and public case. How careful then should public guardians be to take up safe positions, incapable of harm. You cannot abuse the cathedral choir position and the elevated west end organ-loft for district churches. Everybody is suited; the clergyman and organist can give you their best and purest thoughts when removed from the chancel factory of noise; the choir leads the people, or is listened to with pleasure; the organ soothes instead of irritates; the vain and dangerous chancel pomp is done away; and we find, after many wanderings, that true art and true nature perfectly agree, if we only take the trouble to "walk in the old and well-worn paths."

Yours, &c.,  
PHILO.

December 20.

#### PLAGIARISTIC COMMONPLACE.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Upon many occasions you have endeavoured to enforce upon the minds of would-be composers the truth that they ought to make themselves well acquainted with published compositions before issuing writings of their own, by which means they may not unfrequently discover that their ideas are borrowed, and so avoid the annoyance they must otherwise experience from the neglect their works receive, except by those more ignorant than themselves.

I recently attended Divine Service at a church where there is a very good organist. One of the tunes sung was "Sychar," 8.7; 8.7, said to be by the Rev. J. B. Dykes, in the first and third phrases of which—they being identical—I recognised part of a favourite tune by Samuel Wesley, called "Dorking," 8.7; 8.7; 7.7, published in "Novello's Psalmist" No. 188. "Sychar" will be found in the "Congregational Hymn and Tune Book," by the Rev. R. R. Chope, set to hymn 74; and in the "Bristol Tune Book," No. 204, as "St. Oswald." Of the identity of the first and third lines with the opening line of "Dorking" there can be no doubt, although it has been transposed from F, to D, two sharps, and altered from triple to common time. The first line of "Sychar" has S. Wesley's harmony, but in the repetition for the third line the harmony has been varied.

Another tune sung at the same service was a common metre tune, "St. Hugh," by Mr. E. J. Hopkins (hymn 80, Chope's book), and although the third line of the melody consisted of the scale of E flat major, ascending from B flat to E flat, and descending thence to F, the harmony, as was to be expected from Mr. Hopkins, was so unusual and so good as to cause a listener to lose sight of the hackneyed phrase of melody in admiration of the general effect.

The searching in Mr. Chope's book for these tunes has brought to my memory a series of notes I some time back made thereon. These explain how many tunes in that book were manufactured, and the sources from whence they were derived.

No. 16, "Ovington," commences with the opening phrase of "Redemption," "Paris," or "Cassel," 6 or 8 lines 8's and 7's (see "Hymns Ancient and Modern," No. 89). Strangely enough this old tune is by Mr. Chope attributed to Dr. Gauntlett as the author, see No. 152. The commencement of No. 27, "St. Polycarp," is identical with Dr. Boyce's tune "Oxford," "Chapel Royal," or "Hereford," 8.8.6; 8.8.6, which is again pressed into service as "St. Prisca," long metre, No. 198. The first two lines of this tune are those of Dr. Boyce's tune, except that the last note of the first line and the first two of the second have been altered, but not improved.

No. 61, "St. Timothy," common metre, commences with the first line of "Truro," long metre, by Dr. Burney, which is identical with the first line of "Andernach," an ancient tune published in the tune book of the S. P. C. K., Psalm 19.



# Andantino. (Letter A.)

JOHN B. CRAMER.

*p*

*dolce.*

*p* *Cres.*

*dim*

*smorz*

No. 115, "Scudamore," 8.7; 8.7. The third line is the first line of Dr. Howard's "Lancaster," common metre, minus the first note, and the fourth line is identical with that of "Harts," 4 lines 7's, No. 105 in the same book.

In No. 122 the division of the word "victory" into three syllables is unique. The line is thus printed—

"Thou the *vic-tor-y* hast won."

In following this division in some congregations the words would sound, "Thou the *vic-torr-ee* hast won."

No. 199, "St. Augustine," long metre. The first line and half of the second are identical with "St. James," common metre, by Courtville; the third line is the first line of "Lancaster," common metre, by Dr. Howard.

No. 206, "Hartland," common metre. The third line is the third line of "St. Paul" or "Kent" or "Devonshire," long metre—and of "Leipsic," long metre 143, "Hymns Ancient and Modern."

All these tunes are said to be composed by the compiler of the book; and with regard to the other tunes bearing his name, they are compilations of the most commonplace phrases, without originality either of melody or harmony.

A point in the arrangement of the book is that several tunes are heralded by the words, "printed for R. R. C." Amongst them are S. Wesley's short metre tune "Bethlehem," "Tunes Old and New," No. 56—"Dedication," short metre, "Hymns Ancient and Modern," 242, second tune—and some others. "Bethlehem" is dubbed "Erin," and the name of the composer ignored; and this is the case with "Dedication," which is re-baptised "St. Alban." Can you or any of your correspondents discover a valid reason for this eccentricity?

Other plagiarisms may be pointed out. A similar instance to "Sychar" will be found in "Renfrew," common metre, by W. B. Gilbert, where the first line of "St. Paul," or "Kent," long metre, is made to do duty as the first and third phrases. "St. Cuthbert," 6 lines 8's, published by permission of W. Horsley, commences with the first line of Dr. Howard's "Lancaster," common metre, which is partly repeated for the second line. An instance of poverty of invention, that reads almost like a joke, will be found in Dr. Gauntlett's tune, "Rochester," common metre, in which the music of the first two lines is repeated for the third and fourth. I will not tire you with pointing out other instances of senseless repetition that more particularly abound in the new (?) tunes, as I think I have sufficiently shewn the character of the book. If you can by any process of reasoning beyond my ken explain upon what principle such music as I have referred to can be termed original, I shall be obliged.

I am, Sir, your obedient servant,

A. M. N. Z.

#### WONDER-BOYS.

THE following letters from the *Manchester Courier* will be read with interest:—

Sir,—In public matters we must separate affection from fact. I am deeply attached to the cathedral service; my earliest and warmest feelings are connected with it. This proves that I love—not that I love a worthy system; I admit that in this case I am a rebel, but against what? Against impracticable laws? What then? I feel the pang, but I must proceed with my search. Duty is imperative, and the truth irresistible. I would deal most tenderly with all enlisted boy choristers, but I would engage no more. I would allot two talented pupils to each cathedral organist, to preserve the style of our great and excellent music. I did not forget this point, but time and space were wanting. This plan would be much more effective than the present chance arrangement, entailing the divided duties of chorister-organist. As to vocal education, it is a strange fact that very few good boy trebles have afterwards good adult voices. The clever lad Hancock was an exception, so also the "youth of 19," and I knew one whose voice broke when he was 25, and he sang the high C in "The marvellous work" in a most marvellous manner. I never heard of a similar natural case as to age; but we cannot live by exceptions, we must live by rules, and these rules are most stringent and disappointing. Fabulous sums are

offered for "infant phenomenons," but they are not forthcoming. It is the Quixotic task of "emptying the well with the sieve." It is not the ladder of progress, it is the treadmill of busy idleness. As to volume of voice, I could fill your pages with instances of failure. I have heard many "youths" in "See the conquering hero comes," during the performance of the oratorio. The effect was ridiculous. Dr. Mark's very clever "little men" in their vocal displays, were only to be equalled by so many penny trumpets. I have heard 5,000 children at the Crystal Palace, and well the little creatures strove, though I believe that a hundred Yorkshire or Lancashire women would have eclipsed them utterly. But for affecting tales, commend me to the following: At the Duke of Wellington's funeral, when many surplised choirs were marshalled forth, and these "wondrous boys" were present, there, before the assembled delegates of Europe—(oh! horror!)—Miss Birch and another lady marched in the procession, and led the music throughout! How the greater and the lesser ministry survived the shock I never have been able yet to understand. This truly was a painful case—not of natural decay, but of living, lingering death. Nine men out of ten, of all opinions, love our cathedrals. The Rev. Mr. Binney, and hundreds of other talented dissenters, are inveterate haunters of these holy places, and some of them have described to me their feelings. They enter with voices hushed, and footsteps timid; they gaze at the petrified avenues with wondering awe; they listen to the "incense of sweet song;" they eagerly approach the sacred flame, and a veteran, nearly eighty years old, exclaims, "Glory be to the pudding, and to the sauce," etc. Oh! mighty Milton, with thine "ecstasies!" thy chapel seat must have been far removed from sounds like these! Thus does our tyrant system suffer, and you can neither punish nor prevent. A modern Star-Chamber could merely say, "We dismiss these infants, for they know not what they do." When will Britons learn to surrender in time? In bad things they should know "when they are beaten." A girl or woman dare not trespass thus. I say, then, purge out the plague-spot, and dare to breathe again. Open your doors widely; rejoice with your "singing men and singing women" in a true and reasonable service; and thousands of pure and stern Miltonic minds will rush again to worship at these lovely shrines of beauty, faith, and holiness.

Yours, &c.,

WILLIAM GLOVER.

A. W. B. (Liverpool).—We shall be very glad to receive any items of local intelligence.

X. Y. Z.—Yes! and a very valuable work it is. Our correspondent might advantageously refer to our numbers 153 and 155, in which will be found two of Clementi's compositions in the serious and solemn style; also to numbers 165, 241, and 248, where is presented music of a lighter cast by the same composer. The Sonatas of Clementi are in a high degree worthy of study; Such music can never be entirely neglected by the genuine student.

Received with thanks:—Rev. William Statham; S. H.; E. R. B. G.; G. C.; E. C. (Clapham); H in G; W. M. (Birmingham).

Rev. J. C.—We really cannot insert circulars: we leave out far too much original matter week by week.

\* \* Correspondents who kindly send us newspapers containing paragraphs to which our attention is desired, would greatly oblige us by cutting or otherwise marking the part of the paper they wish us to read.

\* \* We still find many correspondents doubting whether we care to receive items of original intelligence. To such we would say send us all you can. Be as brief as may be consistent with intelligibility; and write on one side of the paper only. Manuscripts will pass through the book-post, if there be no letter enclosed, at the following rates: 4 oz., 1d.; 8 oz., 2d.

\* \* We do not (as a rule) acknowledge the receipt of all letters received and intended for insertion. Very often communications set in type for the current number are crowded out by the arrival of late Foreign Intelligence or Home News, Table Talk, &c., &c.

## HAYDN'S "SEASONS."

THIS great work was performed by Mr. Barnby's choir last Thursday evening, just as our paper was at press; but we feel that the occasion should not be passed by without some brief mention. Haydn's second great oratorio—for he composed at least one little oratorio—has been so seldom performed, that students are in danger of forgetting that it contains some of his most charming writing, and is as a composition quite upon the level of its more fortunate sister-work. The fact that the "Creation" has to do with angels, and the "Seasons" with mortals, has been brought forward only too often in Haydn notices in favour of the former work; but it must strike anybody who has an opportunity of listening to the "Seasons," that the composer expended even more fancy upon his second than he did upon his first oratorio; and that familiarity with the very mortals thought to be drawbacks in the case, had enabled him to employ variety, which was denied in the manipulation of more intangible materials.

The performance was good upon the whole; the chorus-singers were most energetic, and Madame Lemmens, Messrs. Byron (*vice* Vernon Rigby), and Lewis Thomas, appeared as principals. Some few of the earlier numbers were rather too fast. This hurrying was due really to the violins, and is their besetting sin: if Mr. Barnby would bring them back to the pace of his singers, rather than endeavour to follow their hurry with his voices, we think it would ease his labour very much, and show his choir to greater advantage: we know his difficulties, the one rehearsal, etc.; and we also know the custom of violinists. Upon the doings of Madame Lemmens and Mr. Thomas we need not dilate: Mr. Byron, as a new man, may have a few words. There is a great deal of tenor music in the "Seasons," and to undertake it at very short notice required some self-confidence: Mr. Byron sang nervously in the earlier portion of the work, and made some few mistakes; but as a whole his performance was artistic and unpretending, and pleased very much. His voice is not powerful, but its quality is pleasant, and he is able to sing up to B—if a few seconds can be allowed immediately before it for preparation and getting up the courage—and this, being just one note higher than ordinary concert audiences are accustomed to hear, draws down proportionate applause. Joking apart, Mr. Byron may well be congratulated upon his work. What was the matter with Mr. Harper's "horn?" Surely never was any instrument more slippery in tone or more uncertain in intonation from the introduction of curled pipes until now! In the Hunting Chorus it seemed to be in the "last stage of dissolution," and created quite a fund of merriment in the orchestra: and it did not upset the chorus, which speaks volumes for their steadiness and certainty. The Vintage Chorus was omitted; but we hope to hear even that at the next performance, which should be at no distant date.

## MUSIC AT MANCHESTER.

[From our own Correspondent.]

The Vocal Society's concert on the 18th inst. afforded a very pleasant evening to the subscribers and friends of the society, and generally to the lovers of concerted vocal music. Nothing very novel was given; but the programme included several old favourite glees, which were capitally sung. The solo department continues rather weak. Mr. Hallé's miscellaneous concert, on the 20th, possessed unusual interest—a selection from Beethoven's music to "Prometheus" being performed for the first time. Perhaps of the four movements, viz. Dance of Terpsichore, March of Bacchus, Pastorale, and Finale, the third is most graceful and pleasing, while the second is the most ambitious. These specimens of the great composer's earlier style were welcome additions to Thursday's programme. The Concerto in C minor for two pianofortes and a string band (played by Mr. Hallé and Mr. Hecht), also given for the first time, is scarcely equal in science to other works by Bach. We should like to hear Mr. Hecht again. In fact, these concerts would not be at all deteriorated by an occasional solo performance by some pianist other than Mr. Hallé, who need not fear comparison with any living artist. Nevertheless "Variety is

pleasing." Schubert's charming overture to "Rosamunde," Gounod's "Mirella," Gade's "descriptive" overture to "Hamlet," and Mozart's "G minor Symphony," completed the instrumental portion of the programme. Mdlle. Titiens was the vocalist, and sang her stock pieces—"Ah perfido," and the scena from "Der Freischütz"—as also two songs of Schumann's, in an unapproachable manner.

For the next concert the "Elijah" is promised, with Mesdames Sherrington and Patey, Messrs. Rigby and Thomas (the former of whom we trust will be sufficiently recovered from his illness to be present), as principal vocalists. At the Concert Hall on Monday, Beethoven's "C minor Symphony" was first on the programme, and was thoroughly well played—though a composition like this heard in the Free Trade Hall contrasts very strongly with the same work performed in the Concert Hall, the former room possessing far better acoustic properties than the latter. Miss Agnes Zimmerman made a very successful *début* as a pianist; but we venture to think her selection of Handel's organ concerto was a mistake. Mdlle. Carola and Mr. Nelson Varley were the vocalists.

IPSWICH.—On the 20th inst., a performance of Mendelssohn's "Elijah" took place in the New Public Hall; and it is not too much to say that it was the grandest performance ever given in the town. For this performance Mr. Lindley Nunn, Mus. Bac., placed himself at the head of the Ipswich Choral Society; and with those who were induced to join in the undertaking, the orchestra numbered 160 performers. The erection of an orchestra (which, by-the-bye, the hall, fine as it is, is quite incomplete without) was left to the judgment of Mr. J. Godball, and its arrangement and appearance gave complete satisfaction to both performers and audience. An organ had been erected for the occasion, but its services had to be dispensed with after the first part in consequence of the pitch of the reed instruments having "gone up." The principals engaged were Miss Edith Wynne, Mdlle. Angele, Mr. Cummings, Mr. Maybrick, and Mr. Patey. The latter gentleman, from severe indisposition, was unable to go through the first part of the "Prophet," as had been arranged, and for the same reason was not so effective as under more fortunate circumstances he would have been. The ladies well sustained their reputation, and Mr. Maybrick was quite equal to the occasion, being received with much favour. Nor was less satisfaction displayed towards Mr. Cummings, whose rendering of the tenor music was all that could be desired. Help was received from Norwich, Penzance, and London, both in the vocal and instrumental departments, Mr. Nunn being determined to place the oratorio in an adequate light before his friends and the public of Ipswich. "Local talent" assisted in the quartets, &c., Mrs. Burton (Norwich), Miss Matt, Mr. Wigg, and Mr. W. Prentice; and when we say that every number of the oratorio was gone through in a manner that elicited the praise of those who are used to its performance, further commendation is needless. Mr. Lindley Nunn, in the most difficult position of conductor, seemed "to the manner born," the precision and power of the choruses being the result of his careful and energetic training. Mr. C. J. Cooke was the leader, and it is only fair to him to say that difficult as is the music of "Elijah," and great as is the skill necessary to its proper interpretation, he was quite equal to the task, giving complete satisfaction to all those in the orchestra as well as the audience. At the conclusion of the performance, about eleven o'clock, the audience, all of whom remained till the last chord had died away, testified their pleasure by a long round of applause, to which the conductor bowed his acknowledgments. It has been suggested that the counties of Suffolk and Essex should have their recurring musical festival; and there is no reason why it should not be so. The Secretary of the Ipswich Choral Society is quite willing to co-operate with those who may think such a (musically) desirable object attainable.

DONCASTER MUSICAL SOCIETY.—This society on Monday evening adopted a "new constitution," and elected the Rev. F. Pigon, vicar of St. George's, their president. A vigorous committee was chosen, and it is hoped that it will now attain that position and prominence which its friends desire.

**SHEFFIELD.**—Haydn's grand descriptive oratorio, "The Seasons," was performed in the Music Hall on the 17th by the Harmonic Society, with Madame F. Lancia, Mr. G. Perren, and Mr. Lander, as principal singers. The band and chorus numbered about one hundred performers. Mr. S. Suckley was the conductor, and Mr. F. J. Freemantle the leader. The performance attracted a great deal of interest, the local papers having given the event considerable prominence, by anticipatory descriptions of the work.—The Choral Union announce for their next meeting two complete works: Mendelssohn's "Athalie," and Handel's "Acis and Galatea."

**UPPER NORWOOD.**—The members of the Upper Norwood Tonic Sol-fa Class gave their eighteenth concert on Monday evening last, when the programme—which consisted almost entirely of sacred music—included selections from the works of Handel and other eminent composers. The class (says our correspondent) under the able direction of Mr. H. Dubber, acquitted themselves to the manifest satisfaction of a large and fashionable audience. While it would be invidious to particularise where all was so good, we cannot help noticing the solo, "Angels ever bright and fair," sung by Miss Sagin with great taste and precision; also the bass solos by Mr. Cross as the Master Bell-founder in Schiller's celebrated "Song of the Bell," the performance of which somewhat difficult piece by the whole choir was admirable. Herr R. Beringer (of the Crystal Palace) presided at the pianoforte with his usual ability.

### Campanology.

**A NOTE AND QUERY.**—A muffled peal was rung at St. Matthew's, Clapton, on Thursday evening, the 13th inst., by members of the Ancient Society of College Youths, as a mark of respect to the memory of a gentleman lately resident in the parish, who was held in very great esteem. Although called a muffled "peal," it cannot truly be said that a peal, in the ordinary acceptance of the word, was accomplished—since only selections or "touches" from favourite methods, such as "Grandsire," "Stedman," and "Bob Major," were rung; but the effect produced by the bells being muffled was very beautiful and impressive. While on this subject I should like to inquire from what source the system of ringing these muffled peals is derived? The mode adopted on this occasion, and which we find obtains all over London, is for a number of plain "rounds" corresponding with the age of the deceased person, to be rung—then for the tenor bell to be tolled for a similar number of times at intervals of about half a minute, each up and down stroke being followed by two rounds of the whole peal: succeeded by more rounds, and finishing, as above described, with touches from various methods. Doubtless some "ringing" friend can explain the origin of the custom?—C.

**CHANGE RINGING.**—Ancient Society of College Youths, established 1637. On Saturday evening last eight members of the above society succeeded in ringing Mr. J. Holt's "original" or one-part peal of grandsire triples, comprising 5,040 changes, at St. Matthew's, Upper Clapton, in two hours and fifty-one minutes. The band was placed as follows:—Mr. J. C. Davidson, treble; Mr. C. H. Jessop, 2nd; Mr. G. Harrison, 3rd; Mr. G. Page, 4th; Mr. J. Page, 5th; Mr. T. Page, 6th; Mr. W. Page, 7th; Mr. W. Greenleaf, tenor. This is the first peal rung on the bells; and it was ably conducted by Mr. C. H. Jessop.

### "RING OUT THE OLD, RING IN THE NEW."

The following letter addressed some years since by "A Country Parson and a Ringer" ("M.A., Oxon") to the Editor of the *Ecclesiologist*, has been sent us by an esteemed correspondent:—"I have the pleasure to report how this was lately done (I need not say where) in a way which it will be a pleasure to your readers to be told, not for the sake of boasting, but rather by way of encouragement to others who take an interest in the im-

provement of our ringers, and who desire that all things connected with the belfry 'should be done decently and in order,' and 'to the glory of God.' On the eve of the new year we rang the first peal of six from nine o'clock to ten; then adjourned to the school-room, where we had, as on former occasions, the usual ringers' fare, a leg of mutton with fitting appendages, some gin and water afterwards, and a pipe for those who wished it. I read a few stories of interest, and so the time was pleasantly whiled away till a quarter to twelve, when we adjourned to the belfry, and took off our coats to pull out (the bells had been left upon the stays): but first of all, I requested all to kneel down and join in prayer and thanksgiving for the mercies received during the closing year: a hearty Amen was the respond. We then rang about half an hour, and each returned to his home. On the morrow we met at ten o'clock, when each having stripped I again asked them to join in prayer for God's blessing and protection through the new year. Then again we all knelt down, and afterwards rang together for an hour; after which each went his way quietly, and literally 'one to his farm, and another to his merchandise.' Though we had met together for the same purpose—six or seven new years—it never before occurred to me to ask them to unite in prayer. Neither would I advise any of my brethren to attempt such a thing, unless they take a personal interest in the ringing, and have got rid of any loose characters who aforesaid may have been connected with the belfry. C. H. W., in the *Ecclesiologist*, has forcibly urged and ably shewn the advantages of the clergy being ringers. Mr. Ellacombe and Mr. Lukis in their tracts have done the same; and from my own experience of some years, sure I am that wherever the clergy do so, and conduct themselves with kindness and judgment, they will gain the hearts and respect of the ringers, and will find in them a company of church officials, of whom they may well be proud."

### Foreign Notes.

Bottesini, the contrabassist, has been playing with great success at Nice.

Wachtel has been engaged by Mr. Gye for the season at Covent Garden.

The Lower Rhine Festival this year is to be held at Aix-la-Chapelle during Pentecost.

"Mignon" has been given with success simultaneously at Toulon, Boulogne, and Dijon.

M. Delaborde, the pianist, is giving concerts at Angers, and performing on the pedal piano.

A new oratorio, by Heinze, "Sainte-Cécile," is in preparation for the Félix-Meritis at Amsterdam.

"Perdita," an opera in four acts, by Barberi, the conductor, has been given at the theatre Nowack at Berlin.

Chrysenaer, the architect, has just completed the design of a new Conservatoire of Music to be erected at Brussels.

Mlle. Marie Sass has signed at Milan an engagement with the opera manager of St. Petersburg for four seasons. She will receive the sum of 37,000 francs.

M. Raphaël Félix has formed a company to give performances of French buffo operas in various parts of England from next May to July. Madame Schneider will occupy the principal position.

**BREAKFAST.—EPPS'S COCOA.**—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite. The "Civil Service Gazette" remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Made simply with boiling water or milk. Sold only in  $\frac{1}{2}$  lb.,  $\frac{1}{4}$  lb., and 1 lb. tin-lined packets labelled.—James Epps and Co., Homoeopathic Chemists, London.

## Table Talk.

Some of our contemporaries state that a daughter of Madame Lind Goldschmidt has a very beautiful voice, and that the young lady is likely to appear professionally, in public.

A large new organ by Willis, is to be erected in the Congregational Chapel now building in the Brixton Road, for the Rev. Baldwin Brown, who has so long ministered at Claylands Chapel, near Kennington Church.

A resolution has been come to regarding the next Norwich Musical Festival to the effect that the introduction of novelties shall be limited to one great work, which must be ready for rehearsal six months before the festival.

According to the *Rock*, a newspaper correspondent states that the Vicar of Richmond has refused to allow the choir boys of his church to sing at a concert in aid of the Richmond Infirmary, on the ground that they might be required to sing secular music.

Our Scotch friends are hardly happy in their musical arrangements. At a kirk in Dumfries, on Sunday, there were two precentors, each of whom brought a choir. When the second psalm was given out the new precentor started off with a tune of his own, but was speedily overpowered by the superior power, if not sweetness, of his opponents.

There is in Lewes Castle a small organ which once belonged to Queen Elizabeth, but which is now the property of the South Saxon Lodge of Freemasons in that town. It was for many years preserved in a recess in the old castle, being presented to the Lodge by the Duke of Sussex. It has now been repaired by Mr. Starnes, organist to the Lodge.

A grave writer on the history of music thought it "served to shew the great change of manners and the little regard to the decencies of religion in this country of liberty, that neither the singers in the oratorio, nor their hearers," then (1776) made any distinction in their dress between Lent and a season of festivity. Could he have seen the effect of another hundred years in the history of our public manners what terms of censure would have sufficed him?

In its often extremely interesting notes on German literature, the *Saturday Review* mentions Nohl's monograph on Wagner in the following terms:—"Some notes on the biography of Rückert are interesting so far as they illustrate passages in his works, but their value is not great, and they are very badly arranged. A critical biography of Richard Wagner, on the other hand, is worthy of Herr Nohl's reputation as far as it goes, but its scope is unfortunately limited by the conditions of its composition, it having been delivered as a lecture. Wagner's biography is slurred over to make room for aesthetic criticism on his music, which is unintelligible to the uninitiated in the absence of instrumentation. The author should have dwelt more fully on Wagner's merits as a poet and dramatist, which, although of a high order, have attracted comparatively little attention. The libretto of an opera is so associated with absurdity and imbecility that it is difficult to get people to consider it seriously. Wagner has shown that it may be a work of consummate art, independently of the merits of the musical accompaniment."

Archdeacon Garbett, in a religious publication alluded to by the *Rock*, thus pleasantly describes the music of the human voice:—"Lord Derby," (he observes) "like other great men, owed much to womanly love and watchfulness. Everybody knows that one of the spells by which this mighty speaker riveted his audience was his voice. It was the most perfect of organs, sweeping along a vast compass, and expressing every passion and shade of passion; but speaking music all the time, making melody even of wrath, and rolling and swelling and varying in the most easy and natural stream of articulate sound which ever went and came on mortal ears. The effect was irresistible, and without the smallest appearance of effort. It was spontaneous as the sounds of the Æolian harp when the wind sweeps over it. But for this he was indebted to his step-grandmother, who devoted all her skill in elocution to develop the powers of the beautiful voice which Nature had bestowed on the future statesman." It seems a pity that elocution should not be

made a more distinctive feature in the training of those intended for the ministry; for how often good matter is neutralised, or even ruined, by inarticulate, unpleasant, or forbidding utterance all church-goers are at times, and perhaps too frequently, aware.

The system of calling, or recalling a performer, now so fully established as to be an unmitigated nuisance, is of foreign origin, and was first instituted in London, observes a magazine paragraphist, "at the Italian Opera House." "It is the highest ambition of the opera-singers—like the Methodists—to have a call," says W. T. Parke, in his very common, gossiping, but superficial "Musical Memoirs," published in 1830; and he describes the opera season when Rossini was director and composer to the King's Theatre, and his wife, Colbran Rossini, appeared as prima donna seria; Pasta and Catalani being also engaged for a limited number of nights. He relates, as something remarkable, that at the fall of the curtain after the performance of Mayer's "Il Fanatico" Catalani was called for, when she again presented herself, amidst waving of handkerchiefs and tumultuous applause. Pasta, after appearing as Desdemona, also had a call when the curtain fell, and was brought back to receive the reward due to her distinguished talents. And four seasons after that, of her appearance in "Tancredi," he writes—"She, as usual, delighted the audience; and was, as usual, enthusiastically applauded. After the curtain fell she was called for, as usual, to go through the ceremony of being unmercifully applauded." It is now, indeed, "a custom so common as to have long ceased to be a mark of distinction."

At a meeting recently held in Glasgow, the Rev. Dr. Guthrie amused the audience with the following story:—"You are right, Mr. Chairman, in not putting me down as one of the singers, for the truth is that I only know when a man goes out of tune when he sticks. In illustration, such things have happened to me that it was well I knew even that in music, for the first time I was called to preach a public sermon in Edinburgh after my settlement there, whatever might have been the case with the preacher—and a man is naturally on the occasion of making his *début* a little nervous—it was a bad case with the precentor. He stood up and sung, but before he got through the first line he stuck. He tried it a second time with a second tune, and again he stuck. Three times, they say, is fair play, and he tried the third time, but again he stuck. Well, we were to make a collection that day for some old wives' or old men's society, and I thought, "If we got on at this rate, what will become of the collection and my sermon?" So, with more presence of mind than I would have given myself credit for, I took to my feet, and, addressing the congregation, I said "Let us pray," and we prayed. By this time the poor precentor had gathered his feet, and when he began the second psalm, which was in fact the first, he got through remarkably well. In the vestry, while I was disrobing, the worthy man came up to me, and with a face beaming with gratitude he said, "Oh, Mr. Guthrie, that was a good turn you did me this day;" whereupon I said in reply, "My good friend, I did more for you than I suspect you would have done for me; for if I had stuck would you have stood up and said, 'Let us sing!'" At all this the audience laughed immoderately in divers places.

On Saturday evening Professor Blackie attended a concert in Edinburgh, at which, in celebration of the Burns anniversary, the songs were all selected from the works of the national poet. "The Professor" (remarks the *Globe*) "is frequently amusing, sometimes instructive, and always Scotch. On this occasion he treated his audience to one of those panegyrics on Scotland, which so much delight the ears of that nation. The English, it seems, according to the learned Professor, are always on the look out to cheat the Scotch out of their nationality; in olden days they tried to weaken Scottish patriotism by lawyers' kicks and the sword; they may now do a great deal by the 'sweet seductions of superfine polish and cultivation.' There was no use in being too refined; we should be vigorous, stout-hearted, and of all things we should be ourselves and natural. Scotchmen had two foes to contend against: the one was Centralisation—the transference of Scottish government to London—the other was Anglification; which latter monster the speaker depicted as poisoning and tainting the free atmosphere of Scotland with

seductive sweets and syren songs.' We suppose that this has reference to the crowds of Cockney tourists who flock every year to the Highlands; but whether the Professor's allusions referred to the peppermints which those gentlemen are in the habit of consuming and distributing to their fellow passengers, and to the snatches of music-hall ballads they are wont to retail, we have no means of knowing."

"An attempt is being made" (says a writer in the *Norfolk News*) "to introduce 'monotone responses' into our churches and chapels. The favourite note for reciting upon is G; and a Yorkshire clergyman, writing to the *Musical Standard* in defence of this practice, tells us that the 'stiff, untrained throat' of the 'hard-voiced country lad' is far more true in keeping the pitch than trained voices are. The legitimate conclusion seems to be, that we ought to dismiss our choirs, and stick to 'hard-voiced country lads.' Now, in the long musical service of the cathedral a gabbling of the creed and one or two other things upon one note may pass muster for the sake of variety. Mozart has introduced the monotone with tremendous effect in his opera of 'Don Juan;' but then Mozart was writing for a ghost, and tradition assures us that ghosts are unable to modulate their voices. These examples make nothing for the introduction of the monotone in churches and chapels. If a man were to monotone the *Norfolk News*, under pretence of reading it to his wife, she would feel herself insulted or laughed at. She would bid him leave off, and not make fools of himself and her, as well as nonsense of what he was reading. Why should inspired psalms be delivered as if they were nonsense? The only possible excuse that can be pleaded is that of church authority. But if such authority is to prevail over reason and common sense, there is nothing to prevent our returning to images that wink their eyes by clockwork and distil make-believe blood from concealed sponges."

Respecting children and their art tuition, a modern writer observes that, "in our physiological ignorance, we have acted on the principle of stimulating the mind at the expense of the body, and we are now beginning to find that if mental and physical training proceed *pari passu*, the intellectual advance is much more rapid. One of the most distinguished of modern psychologists has declared that four hours' steady mental labour daily is the maximum that is good, even for the hard-headed, tough-fibred students of the Scottish Universities. Professor Owen also has expressed an unequivocal opinion in regard to the violation of natural laws involved in keeping young children so large a portion of the day in a state of mental tension." The condition of the cathedral chorister cannot be a good one, with his frequent practices, his attendance at perfunctory services, and attention to the ordinary duties of a schoolboy. We think, however, there is another and larger class of children much to be pitied; we allude to many of the youngsters who are imprisoned Sunday after Sunday, both in school and in church, whose day of "rest" is certainly transformed into a day of very considerable mental labour, the result of which in after life is a strong reaction from religious services, if not religious teaching and opinions. Slow as John Bull is to learn the truth, it is not surprising that he is as yet unwilling to admit either the miserable waste of energy and time, or the injury to the young he thus effects.

Those who live in semi-detached villas, or, worse, in "a row," and suffer mayhap, from the scale passages or "dum-dum" performances of piano-punishing neighbours, should take comfort by the following story of a visit to the Munich police narrated by a writer in the current *Macmillan*:—"Our student party contained two young ladies, who practised all day long by turns. From eight to nine in the evening was our recreation time. Kalkbrenner and Cramer and Czerny were thrown aside, grammars and dictionaries were shut up, and we sang glees and ballads, and told stories, till bedtime. But two old gentlemen lived in the house, a Herr Rath above, and a Herr Geheimrath below, and they resolved to stop us. So they used to knock—the Rath who lived above knocked down, and the Geheimrath who lived below knocked up—every evening. We took no notice. We thought ourselves quiet and orderly. We never came home at one in the morning, and threw top-boots about, like the Herr Student who

lived on the third flat. We worked hard all day, never going out except for church, the opera, and the daily 'constitutional.' Herr Geheimrath, finding his rappings disregarded, sent us a peremptory message to stop our music. He was annoyed by the constant daily practising, and if it continued he should complain at the *Polizei*." [The Police Office.] "We sent for Frau Hinkofer, and represented that if the practising and singing were stopped we must find apartments elsewhere. 'The Herr Geheimrath's arrogance is not to be borne,' said she. 'Let us go to the *Polizei* and complain of him.' And off we went. There was the usual stuffy room with a great stove in one corner, and a shabby Herr Commisär seated at a desk near the window. Frau Hinkofer was spokeswoman. We were quite well-behaved ladies, pious souls (*fromme Seele*), who knew not a creature (*kein Mensch*), but were entirely devoted to study. 'They live in the midst of their plaster casts and their books,' said she. 'One spends hours at her easel; the other lives and dies for her piano. They live like a nest of doves. You never hear quarrelling, you never see them idle. What will become of me, Herr Commisär, if nice quiet ladies are forced to leave me because the Herr Geheimrath on the first floor does not like to hear scales practised?' The bread will be taken out of my mouth, for the season is far advanced, and all the Kammer-Herrn have taken rooms for the term.' Herr Commisär ruled that we were not to begin scale-practising *before six* in the morning, and nor to continue after *nine at night*. (!) The opera was always over by nine, and no musical performance need be later than the opera. 'See you keep to that,' said he, 'and if the Herr Geheimrath knocks up again send him to me.'" Certainly a very considerate decision for the ladies!

The fair city of Perth has been declaring against theatres, actors, and the stage. Is that town "exercised" by any of these plagues? One Robertson (a compositor) undertook a lecture, in which he said "emphatically" that, in his opinion, the influence of the stage was immoral, and he said so at the risk of being called bigoted, narrow-minded, and austere. He had no objection to harmless amusements, but he would endeavour to show how the stage could not be included in the list of such amusements. The theatre was supported by the idle, the profligate, and the debauched of both sexes, and seeing it was the character of the audience that determined the nature of the entertainment, the actor and manager had to take their cue from the playgoers. Moral plays would not pay, and plays suited to the tastes of the depraved people frequenting theatres had to be given. Robertson then considered the subject under three aspects—1st, The morality of stage literature; 2d, Its teachers; 3d, Who are the supporters of the drama! "Stage literature" was radically unsound in its tendency, and to show that he would refer to the writings of Shakespeare. Shakespeare was one of the greatest masters of human passion that ever lived, but although he admitted that, he held most emphatically that there was not a single play of his in which profanity, irreverence, and coarseness did not appear, and there was much in them all that no man would dare to read in the hearing of his wife, his daughter, or his sister. Having referred to poor Falstaff in very severe terms, Robertson asserted that it would take too much time to refer to all the lascivious plays written, and summed up his remarks by saying that "stage literature" did not promote the moral well-being of society. Under the second division, he said that Scriptural piety was incompatible with the profession of an actor, and quoted remarks made by Rousseau, Dr. Johnson, and Sir Walter Scott regarding the theatre. He next quoted the Bible to show the sin of men becoming women, and women men, by the former wearing the clothing of the latter on the stage. Their interchange of "inexpressibles" he characterised as disgusting and indecent. In pointing out "Who are the supporters of the drama," he admitted that on certain occasions a few moral persons went to the theatre, but its regular supporters were the immoral and the profligate. The theatre was a place where the Christian could not consistently enter; and he would say to every young man and woman present, "Enter not into the path of the wicked, and go not in the way of evil men. Avoid it, pass not by it, turn from it, and pass away." The Chairman believed the lecture contained the sentiments of them all. Mr. Duncan, a pianoforte teacher, was sorry to say he had

been at the theatre often, but he had long since ceased to frequent it. Theatres, he held, were not so numerous and so well supported since the Disruption. Plays without a great many oaths were not successful, and when a play was given that had no oaths in it, the theatre manager knew it would not pay, and ordered it to be properly "spiced"—an "expression which meant the insertion of a sufficient number of oaths to meet the taste of the audience." This of course applies to Scotch plays, if it be any more than a ridiculous calumny.

#### Appointments, &c.

Mr. Gladstone, late organist of Llandaff Cathedral, is mentioned as the successor to Mr. Thorne at Chichester Cathedral.

Mr. W. H. Smart has been appointed organist of St. Matthew's, Newington, Surrey.

Mr. Brook Sampson, organist and choirmaster of Kettering Church, has been appointed to St. John's, Bradford.

#### Snaps.

(From the Tub of our own Diogenes.)

An ancient priest quaintly remarked that when men were called to church they "were frozen with sloth" and "made delays." "But when the Harp or Trumpet sounded" (said he), "away they all ran as if they had wings for the purpose." He was also little complimentary to the "fidler," whom he roundly compared to Satan himself.

We are undoubtedly a music-loving people: scarcely a "musical" one: and the distinction is very obvious! Were we a musical people in the proper sense of the word, it would not be possible to find (as I have often found) in our leading journals, articles with the authorship of which are too inevitably associated persons intimately, and in more ways than one, connected with the very schemes or persons belauded and be-puffed. What can criticism of such a kind be intrinsically worth, except to the promoters of art-speculations, who, knowing how gulled by names the public are, "thereout suck no small advantage?" The fact remains, that until the criticism of the day shall be purified from the aroma of concert speculation and business arrangements connected with the concert-room, its concoctions will be worth simply what the proprietors of the journals concerned think fit to pay for them. Meanwhile how the foreigners must laugh at us! And how very justly too!

My brother philosopher (E. R.) affords me some more puzzles on the names of musical composers, whereby he considers the ingenuity of some of our readers may well be exerted. He has not given me the key, although that matters little to me, Diogenes. Knowing as I do all possible combination of musical arrangements, whether of sound or sense, the whole was speedily patent: still I shall not give any clue until my next:—

There is in Hull a handsome Church.

When he the secret knew, all acerbity ceased.

Verily and indeed I, Abel, lie not!

I thought that cherub in imminent danger of falling.

You may reckon dining at two odious to an alderman.

He set one of the later odes to music.

Which colour do you prefer, purple, yellow, or crimson?

You should not keep that novel longer than other subscribers.

The flower girls at Vicovaro sell enchanting bouquets.

The following is the key to last week's puzzle:—Glover; Verdi; Balfe; Rossini; Weber; Costa; Calcott; Flotow; Campana; Herz; Chopin.

The following bears upon what some of the Scotch are pleased to think music:—A genuine Highlander was one day looking at a print from a picture by one of the old masters, in which angels

were represented blowing trumpets. He inquired if the angels played on trumpets, and being answered in the affirmative, made the following pithy remark: "Hech, sirs, but they maun be pleased wi' music! I wonder they dinna borrow a pair o' bagpipes."

It now and then happens that the "pot" will rob the "kettle." Here is an instance: At St. Peter's, Marlborough, "Hymns Ancient and Modern" have been introduced, "having been substituted for the 'Salisbury Hymnal.'"

Odd customs linger in remote country places: we read that at Barton (Linc.) the "Plough Jacks," in motley dress, mustered strongly on Plough Monday, and paraded the streets, dancing in uncouth fashion, accompanied by equally rude music. Is there not a hint here for the CCC Christy Minstrels and their imitators?

Mr. William Hope, organist, of Walbrook, has sent a beautifully written and perfectly correct solution of the puzzle in my last week's "Snaps," for which I immortalise him. W. S. (Rev.) contributes solutions partially correct.

When it was told the late Dr. Boyce (that Colossus of harmony) that Giardini professed to teach composition in *twenty* lessons, the Doctor archly observed, "All that *he* knows of composition he might teach in *ten*." This reminds me of the gentlemen who hold their watches while "the boy in thirty-five minutes," &c., &c., *vide* daily papers on So-and So's method.

The review nuisance, by which many excellent journals are with their readers continually afflicted, really ought to be thoroughly (tho' roughly) exposed. Read the following, in which I have not altered a single word, although I have omitted titles, not desiring you to advertise the people gratuitously:—"An Inspiring Song and an Exhilarating Polka-Mazurka, with three charming pianoforte pieces, one of them modestly assuming to be a mere *bagatelle de salon*, but each of the three with a distinctive excellence of its own—make up the last roll of music issued from the establishment of the Messrs. . . . The song, the words of which are by J. E. C— and the music of which is by . . . , is entitled ' . . . ' The Polka-Mazurka, which is adorned with the prettiest title-page (illustrating its own fanciful name as 'The Flower of the S—') is by . . . the three pianoforte pieces being by G. F. West, who (especially through the one the theme of which he derives from the 'Waft her Angels' of Handel's (*sic*) oratorio of 'Jephtha') has again evidenced in an unmistakable manner his apprehension of the capabilities of the instrument for which he writes, and his own rare qualifications as a musician!" Can anything be more beautiful? I can only regret the destruction of many similar absurdities, which I was at the time of perusal much too disgusted with to preserve.

"To be fiddled out of our reason and sobriety; to have our courage depend upon a drum, or our devotions on an organ, is a sign we are not so great as we might be." "But" (says an excellent old writer) "music when rightly used cannot be preferred too much. For it recreates and exalts the mind at the same time. It composes the passions, affords a strong pleasure, and excites a nobleness of thought."

The following paragraph was printed some time after 1857. It has been handed to me as worthy of preservation, the precise source being unknown:—"From a return obtained by Mr. Ayrton, M.P., for Tower Hamlets, it appears that the income of the Winchester Bishopric Estates in Southwark, for the year 1857, amounted (less income-tax), to £848. The Rev. T. Randolph, Prebendary of Kentish-town, states that in 1857 the gross income of his prebend was £2,177, and the outgoings £101. The property within the metropolitan district, which did formerly belong to Prebendaries of St. Paul's, is now vested in the Ecclesiastical Commissioners. The 'Vicars Choral' of St. Paul's Cathedral, according to their own return, receive reserved rents from houses on Ludgate-hill. The leases are granted for forty



years, renewable every fourteen, on payment of a fine. The income received by the Vicars Choral in 1857 was £73. The 'College of the Minor Canons' of St. Paul's returns £195 as their income in 1857. The twelve Minor Canons received from £5 to £40 each. The fourth Canon has made no return, and the fifth has no return to make, as there is no property belonging to his stall. These twelve Canons include Senior and Minor 'Cardinals.' The Ven. Archdeacon Jones, Treasurer of St. Paul's Cathedral, has no property, *ex officio*, within the metropolitan district."

Various oracles have informed us of a "Claribel window" having been put up in some church, in the neighbourhood of which the private worth of the lady who wrote a certain class of song under this pseudonym was known and much appreciated. Upon the domain of private worth I seek not to intrude in any way: but that need not prevent my stating an opinion that the association of the mere fact of a memorial being set up to a departed parishioner with an attempt to apotheosise twaddling if not unworthy music, is taste of the very worst description: as to claribelism in music, *requiescat!* I feel sorry that the *gaucherie* and folly of the paragraph I saw should suggest a reflection which is justified by circumstances, and not uncharitably or personally meant.

A gentleman hearing a lady praise the eyes of a certain minister, made the following impromptu:—

"I cannot praise the doctor's eyes,  
I never saw his glance divine;  
For when he prays he shuts his eyes,  
And when he preaches he shuts mine."

The following Act of Parliament, passed on 20th October, 1579, during the reign of James VI., Scotland, has been lately quoted in many quarters as an evidence of the importance with which music was invested by the governing classes in the sixteenth century:—"For instruction of the youth in the arte of musick and singing, quhilk is like to fall in great decay without timous remeid be provided, OVR Severaine Lord, with advise of his the Estates of this present Parliament, requests the Provostes, Baillies, Council, and communities of the maist speciall Burrowes of this Realme, and the Patrones and Provostes of the Colledges quhair sang Schooles ar founded, to erect and set vp ane sang School with ane maister sufficient and abill for instruction of the youth in the saide science of Musick: As they will answer to his Hienes vpon the perrel of their Fundations. And in performing of this his Hienes request will do vnto his Majestie acceptabill and gude pleasure."

One of the Old Fathers, in a Homily, said:—"If we consider well, we shall find as great a difference between the church and the playhouse, as if a man should hear Angels singing a Heavenly Song, and Swine grunting when buried in the dirt! The same divine and "Saint" complains that, as if female charms "were not sufficient, they have found out the plague of the voice too." "But," says he (unconsciously enough), "by the singing of our holy men," if any such vain desire doth vex the mind, it is presently extinguish'd." It is very probable that the *cantus* of the "holy men" would be pure (and Early) "Gregorian;" the effect upon the worldly-minded may therefore be left to the imagination of a poet-musician to conceive.

The enclosed is from a French musical paper. I cannot be reasonably expected to translate such an excited effusion:—"De Saint-Petersbourg.—Au concert Vianesi, exécution la messe solennelle Rossini. Adelina Patti, la Frizzi, la Trebelli, Calzolari, Baggaciolo. Grandissime succès. A. Patti chanté seulement 'Crucifixus,' bissé, immense ovation, style incomparable, talent merveilleux; chanté aussi air 'Etoile du Nord,' troisième acte avec solos flûte, bissé; effet inouï, triomphe!"

Travellers describe a race of people dwelling on the east coast of Africa, who hold their cows in much higher estimation than their wives. Some time since, the wife of a gentleman abandoned him for some one more attractive to her. In addition to

the wife was taken a music box, which had been used in the vain work of restoring and preserving domestic harmony. The husband bore the first loss like a Stoic, but the taking of the music box was too much for him. The deportation of a wife is no larceny; but the case is different with the taking and carrying away of a music box, and he had the man arrested on a charge of stealing.

"It is wonderful" (says a contemporary) "how extremely 'Catholic' clergymen are getting. They not only carry it out, as we have seen, in their Church services, but in their domestic economies, and in their petitions for 'Mary windows,' and Mediæval vestments; and now we have it in the scholastic. The following advertisement appears in a High Church print:—"Schoolmistress.—Organist wanted for a very small mixed school and parish church, in a small rural village in the diocese of Oxford. A very efficient trained Mistress is required, of Catholic principles, good needlewoman. She is required to play the organ, train and lead the choir. Must understand Gregorian music. Age about 30.—Address Rev. the Rector, —, —." The reverend gentleman in his diffidence or humility, does not say what stipend the lady who may be caught by the bait may expect in exchange for her 'Catholic' principles, and her 'Catholic' duties, but I can only say it ought to be something very handsome."

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# The Musical Standard.

No. 289.—VOL. XII.

LONDON, SATURDAY, FEBRUARY 12, 1870.

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# The Musical Standard.

No. 289.—VOL. XII.

LONDON, SATURDAY, FEBRUARY 12, 1870.

PRICE TWOPENCE.

## PUZZLES AND IMPERTINENCES.

HE puzzles and impertinences of music are so many in number that it is impossible to note even one tithe of them in an article of limited length; but they are much too curious, and have far too great an effect upon the art to admit of being ignored. Perhaps we should have put the impertinences first; but having committed ourselves, we will proceed to consider some few of music's puzzles, when we shall find them somewhat more than superficially connected with the impertinences in not a few cases.

The public taste is the greatest of all puzzles; and it may be said without scruple, that not one of the most experienced of our music publishers, not one of the many "spiritual advisers" attached to our music firms can make even a guess at the probable success or failure of a new publication. It does not seem to be possible to find out what the public really likes, and until this can be done, prognostication in any true sense is impossible. We are by no means certain that the public knows its own likes and dislikes; we rather believe that the taste for any particular composition is created by unblushing and persistent puffing. Candid students who will take the trouble to examine a quantity of popular music will be struck with the utter want of character apparent upon every page. Much has not even tune to recommend it; rather, in truth, will a certain droning be found to have pleased most continuously, and to have been imitated from song to song. Poetry there is none; and the verses most relished are inane and childish. The sooty-faced minstrels who have taken up their abode with us have something to answer for in this: from them have our poetasters drawn the sickening lines about "kissing him for his mother" (whatever that may mean), childrens' graves, wholesale weeping, and the myriad other sentimentalities which are supposed to be of American origin, but which really are too mawkish to come from the land of six-shooters and filibusters.

If we consider the "comic" publications of the day, we shall come upon a double puzzle; first, as to how such things can be published in a respectable country; secondly, as to the amount of confidence summoned by respectably-dressed young persons of both sexes in order to bring such things to perform-

ance. It is of no use to deny that the things with the hideous title-pages are patronised in so-called polite society, as it is quite within the power of most people to hear them sung by "polite" singers, both male and female—and that too without any apparent feeling that such an exhibition is a mistake, or an insult to decency, or whatever other title the indignant hearer may choose to bestow upon it. The affectation of being "fast" is growing to be wonderfully liked among the young ladies, and nothing was wanted to "complete the illusion" but a song about "a bloke" or something equally chaste, and that was forthcoming, and has been taken up accordingly.

Of singers' impertinences, some are the result of inability, some of covetousness, some of sheer impudence. Not a few of our vocalists are of restricted means; their voices are of short compass, their breathing power is short, their reading power is *nil*. As our voices are not of our own making, it seems a little hard to blame a singer for having a short supply; this, we beg it may be distinctly understood, it is not our wish to do; our blame is for those who engage to do things for which they are physically unfitted, and accept pay for so doing; whilst as an aggravation of their offence they spoil by their distortions that which they have been specially engaged to adorn. Offences of covetousness spring from the desire to wrest an undue share of applause from those with whom they may be engaged; and to do this singers will make the most abominable closes that the mind of man can devise. Few concert-goers can have failed to remark the extreme likeness and ugliness of the finishing passages which bring in the "chest A" at the ending of a singer's performance. If we could overcome the difficulty which always seems to haunt us whenever we have to consider the reasonableness of the final yells, we might perhaps be able to appreciate the A when delivered; but we are quite unable to see why, because fifty different persons can shout a particular note with about the same relative power and deviation from the true pitch, that particular inflection should be added to everything sung. People seem to think that songs are only the mediums through which the singer is to be exhibited; we are of quite a different opinion, holding that the singer is only the medium through whom the song is to be heard. Thus "Chest A," and all its hideous belongings, are with us, things to be steadily avoided.

The impertinences born of impudence are not quite so common as some others: fortunately but few singers consider themselves to be so far removed above criticism as to venture upon wilful and wanton disfigurement of the music entrusted to them; still it is peculiarly unfortunate that it should be held to be perfectly lawful, and even praiseworthy, in a first-class singer to destroy a composer's work. Have we not heard passages taken an octave higher than the composer intended, merely to show this lady's upper notes? Has not that tenor been known to cut the middle out of a song and tack it on to the end, to the sacrifice of all coherence and musical beauty. If these people be so much wiser in the proper distribution of vocal passages than were our greatest composers, it is a pity they do not give the world the benefit of their exceptional knowledge by inventing compositions of their own. Mauling the highest models of art can scarcely be esteemed a praiseworthy undertaking: but protest and suggestion are alike vain in such cases, as public ignorance and the vanity of singers ever go hand in hand. Still, we shall not the less protest against these impertinences—resolve the puzzles we cannot—for they are unjust and unbecoming in the highest degree, and the last-cited the worst of all. A singer who cannot sing the composer's music is bad enough; the singer who winds himself up for a final yell is worse: but worst of all is that singer, male or female, who will condescend to deliberately and of purpose, mutilate a finished work of art.

### CLERGYMEN'S RECREATIONS.



**SUGGESTION** put forward that clergymen would do well to acquaint themselves with bell-ringing is feasible enough; but those who desire to see it acted upon generally, must go about their work judiciously, or they will never see its accomplishment. There would be many advantages in the clergy being familiar with the technicalities of the belfry, or able to join in a peal; and it may be taken as a positive fact, that whenever we find a clergyman an enthusiastic ringer, we shall find him also a zealous worker in all his pastoral duties. The belfry has its privileges and its associations, and bell-ringers always feel flattered when the clergyman goes among them, and takes a personal interest in their duties or occupation; and if there has previously existed among these men any questionable practices or conduct, the influence of their minister checks them, and induces a more consistent course. The belfry of the church has too long been neglected

by the clergy (many of whom seem to regard its occupants as beyond the pale of religious supervision) in consequence of an objection to anything like manual labour. They appear, indeed, to think that the ordinary performance of the Sunday duties in the belfry is a sufficient discharge of the ringers from further devotion; for how rarely do we find that such men present themselves in church during service. They ring the congregation in, and then betake them elsewhere; but where is never precisely known. Only one of the class can then tell where to find his companions. Now we venture to say that if the vicar, the incumbent, or the curate, enter the belfry occasionally before service, they will generally be followed into church by the ringers. Bell-ringing is an art, requiring a great deal of that sort of calculation which young clergymen would find beneficial in strengthening memory and establishing methodical thought. Bell-ringing also affords excellent physical exercise, promoting a full development of all the muscles, without that undue or mischievous strain upon any portion of the human frame, which results from a great deal of the fashionable gymnastic exercise of the present day. Many of our clergy, especially the younger clergy, suffer from a want of physical exercise: in fact, there is some danger of their losing manly appearance and becoming effeminate, just as now many of them seem when earnestly engaged on the croquet lawn among a bevy of marriageable young ladies. We would only allow a very limited indulgence to a clergyman of an effete amusement like croquet. Should he require genuine exercise, and relief from the labour of the study, he may betake himself to the bell-chamber of his church, where he can have exercise which will strengthen both bodily and mental machinery.

The great majority of our clergymen, those whose whole time is not engrossed with preparation for pulpit duties—and we believe a majority of them are satisfied with a superficial preparation—will seek some recreation, and unfortunately many of them find that recreation in endeavouring to control the musical portion of their church services. But as very few of them understand music, their recreation is in such case a great source of annoyance to other people. Imagine, for instance, a church in one of the influential suburban districts. In that church there doubtless is a fine organ, with an organist of experience and education—one who knows what a pure church service is. All goes on smoothly until a new curate comes to the place; a presentable young bachelor, who is very soon petted by the superabundance of unmarried daughters living in the neighbourhood,



but whom "nobody comes to woo." The advent of a young curate in such a sphere is the signal for a general flutter, and the most tangible subject to interest him, and to prove the interest of ladies in his church, is—the state of the musical service—one finds this fault and another that fault, and so the poor curate is induced to promise to instruct the organist and choirmaster as to what alterations must be made to please the whims of the young ladies. With the confused notions put into his head by the fair creatures, the curate endeavours to concoct a new order of things for the organ pew, and to say what chants or what tunes shall be sung on the following Sunday. He has a sort of remembrance of particular tunes and chants certain of his fair friends pressed upon him as desirable; and in his wish to oblige all, he involves himself in disputes with the organist; but from week to week the ladies continue to impress him with a belief in their superior judgment, and he of course, rather than displease them, displeases the organist, and a state of things comes about which reduces the musical services of the church to a state of chaos. In a case the particulars of which we have in our mind's eye, the organist thus treated could not submit, and gave up his appointment in disgust. In this course we think he was unwise, for he might have convinced himself that such a state of affairs would not be of long duration. Generally, something soon occurs to break the over-pleasant compact between the ladies and the clergyman; or what is more fatal, the latter marries, and as he can only thus attach himself to one, the interest of the others in his welfare or even in his church service is dissevered, and the organist might if he had remained, gone on in his own way. But he could not, even for a brief period, inwardly laugh at and make the best of a silly interference. This is, we suppose, but one of hundreds of instances where the clergy take an unwise position with regard to the music of the church: but few of them have had the necessary training to fit them for such a task as supervising the duties of an organist or choirmaster, therefore their interference is impolitic. Let them by all means urge that none but efficient men be placed in these positions, and when this is accomplished leave them to their duties. As a rule, clergymen do more harm than good when they meddle with music. If they stand in need of recreation, let them seek it in the belfry.

\* \* The *Musical Standard* is the only English musical periodical neither the organ of the music trade nor the advocate of any musical society or system. It is conducted with a view to perfect independence of all party interests.

## Reviews.

"THE RIVER OF LIFE." A Song. The Words by the Earl of Pembroke. The Music by C. Hubert H. Parry. London: L. Cock & Co.

AFTER reading "The wind and the current was strong" twice over in the first verse of this song, we felt very much tempted to exclaim "Was they!" and to consider the Earl of Pembroke's claim to a good knowledge of English; but we reflected that very few composers read the words of their proofs with sufficient attention, and have come to place the fault with Mr. Parry. That gentleman may claim thanks for making an attractive melody in the page before us; but we do not take kindly to the accompaniment. It is not in ordinary form, but it fights with the melody every now and then, and occasionally comes off victorious, and this we cannot but regard as a fault. The balance of affairs stand thus:—Two faults in the words; and occasional war in the accompaniment on the one side; a good melody, and unusual form of accompaniment on the other.

"THE RETURN OF THE PRINCE OF WALES." Song. Poetry by Edwin Steggall. Music by Henry Smart. London: R. Cocks & Co.

WE should not like to be thought disloyal, but Mr. Steggall must forgive us when we say that we could more easily have endured the lengthened absence of the Prince of Wales, and even of the Princess (much as we admire her) than the singing of his patriotic verses to the rather trumpery music of Mr. Smart. It is very difficult to find a public for works like the present, we should imagine, and their publication must consequently be very unremunerative: but next to the glories of writing some lines and paying for setting them, is that of seeing one's name in print.

"WINTER AND SPRING." Song. Written by John Addis, M.A. Composed by Bellenden Ker Atkyns. London: Ashdown and Parry.

CONSIDERED as writing, the music before us belongs to that variety which it is the delight of a certain class of critics to call the "tormented" school of composition: it carries with it that painful look which suggests to the practised eye a thought that its author has endeavoured to put his whole store of knowledge into his work. Winter closes—upon the pages of Mr. Atkyns—in the key of F minor, and in the next bar but one we have full blown "Spring" in the key of E. As it seemed necessary to get back into F minor to finish, the feat has been accomplished; but the way was hard evidently, as the way of transgressors is wont to be. And yet there are some most excellent thoughts in this song; and some portions of the melody sing to admiration: it seems as though a thinker were endeavouring to express himself in a language as yet unfamiliar. Some lines in the poetry are certainly daring, as "And in eyes that have caught and holden," which we imagine should scarcely pass even from the pen of an M.A., and as a rhyme to "golden."

## ORATORIOS AT CHURCH-LANGTON.\*

(Continued from page 53.)

*Dr. Hayes; musical jealousies; "caitiffs;" "a friendly crash;" the bells and organ; legal threats; "no matter for that!" said the attorney; a protest.*

The Doctor's not coming to the time occasioned much speculation. Some said he was bribed to it: but where could be found a person to do this? Why, some supposed Sir Thomas Cave. I acquit him immediately; for whatever might be his inclinations, he had no money. Others mentioned Mrs. Pickering and Mrs. Byrd. Their extreme covetousness was objected to: but it was well known they were not so, to gratify any revengeful passion; in this they spared no cost nor expence. I rather think, as most seemed to agree with me afterwards, that it was his uncommon pride and conceit. He had all the books, and many of the principal voices, along with him; he knew we could do nothing until he came; and he was resolved to convince the world of his importance, as if the whole depended upon him. And indeed, this seems to be the reigning fault of the performers of this age: not that it is without exception; for I know several gentleman-like, well-behaved, and I believe, worthy men, who live entirely by music. But the generality of the performers are so conceited and ridiculous, so envious, and jealous of each other, that they will destroy any piece of composition to let down a brother musician, and set themselves off. Instances of this kind I have frequently experienced, and could not but reflect what a pity it was so divine a science was not in the hands of gentlemen, but such caitiffs. I have often complained, that we could not have a friendly crash, but we must be troubled with one or more of those fellows to fill up the parts. But their insolence and conceit is no matter of wonder, for they know music and nothing else; and every place they come to, the whole company is admiring and praising their skill in the art. This is done by one part, and received by the other, without considering that it is the man's trade; that he is bred up to it; that his sustenance depends upon it; and that he knows nothing else. For want of such consideration, the company praise him; and he sucks it in, and is elated as if possessed of refined qualifications beyond the rest of mankind. The beginning of July the three new bells were brought, with an entire new set of frames for the whole eight; and in less than a month the whole was complete in the steeple, and were rung round pretty well by the youths of the town. As I was ever a friend to mottos, so I ordered a Latin and an English one to each of my three new bells, and which were disposed in the manner following:

Near the top or crown part of the little bell, the Latin motto was,

"Omnia fiant ad gloriam Dei."

On the crown part of the second bell, the Latin motto was,

"Nos sumus constructi ad laudem Domini."

Near the top or crown part of the third bell the Latin is,

"Laus tibi sit trinè, tibi gloria sit sine sine."

The English ones were at the bottom, and on the lower bole or verge of the little bell is wrote,

"Let us call upon the Lord, who is worthy to be praised."

On the second bell in the same situation is,

"Praise him upon the loud cymbals."

And on the third is wrote,

"Let everything that hath breath praise the Lord."

This summer Mrs. Pickering and Mrs. Byrd came to their house at West-Langton, and they soon discovered great uneasiness at the progress of my scheme, and the bells and organ were

to them matter of great offence. This determined them to take them out of the church and steeple: but they were mistaken.

It has been observed, that last summer a tenant of theirs being churchwarden, they ordered him to take down the ornamental pole from the steeple; which he accordingly did, with proper assistance, in my absence. But now to take down the organ and bells, they had never a churchwarden for their purpose: The officer of my choosing was my own tenant, and they looked upon it in vain to apply to him. The officer elected by the parish was Buszard, son to the sow-gelder, who had all along been their tool in carrying on the prosecution in the court. This young man they knew had often protested against his father's proceedings, and even had quarrelled with him about it. They made no doubt, however, but their greatness could gain him to their purpose; and accordingly they employed another Buszard, a relation of his, who was much obligated to them, to apply to him in their behalf. He went to this Buszard the churchwarden, and told him the great respect the ladies had for him, and how much it would be in his way, if he would oblige them in anything they should desire: upon his desiring to know in what, he frankly told him, the ladies were determined to take down the bells and the organ; and that if he would be of their side, he should have such and such lands, etc., and that nothing they could do for him should be wanting. The churchwarden replied, he would never be their tool like his father; that he detested such wicked principles; that favours granted from such people on such terms could never prosper; and he desired he would cease from any further importunity. The other, however, did not; till finding he could not prevail, he began threatening him, in the ladies' names, with ruin and destruction: and this was repeated afterwards with many threats and menaces from them, both in law proceedings, and everything that could be thought of to fright a farmer. But this was so far from having the effect, that it provoked his anger.

Finding they were at a loss now for a churchwarden, they sent for the attorney they knew was for their purpose, that they might take them down according to law. This attorney, who perhaps is the weakest as well as meanest of all the underlings in the law, had the sense however to tell them, if I had a faculty to put those things up, and that faculty was good, they could not be taken down. They then inquired of some of the parishioners, who reminded them, I had a faculty to erect them. What is to be done now, to pick a hole in this faculty, if possible? They then sent this attorney to Leicester, to bring a copy of it out of the office, which he did; but upon thoroughly examining it, found it so strong that they could not break it; and thus the organ and bells kept their possession of the church steeple.

A fresh rage then animated their righteous spirits, and an order was issued out amongst their creatures, to sign a protest against my proceedings; to refuse keeping them in repair, to buy bell-ropes, or pay anything or expence they should then or hereafter call for. Every one who refused to sign this paper, the strictest inquiry was made to find out anything to lay hold of, that they might prosecute them at law. But as they could find none, and being willing to do something in the law way, they sent them written discharges from shooting, hunting, etc., upon their manors or estates, which was also signed by their tenants. And as these discharges ran in the usual way of, "Whereas you have often done great damage by shooting and hunting on the estates, etc.," and came to poor innocent farmers, most of whom had hardly shot off a gun in their lives, it was merry to hear of the consternation they were in at receiving these discharges. One said he had not shot a gun off this thirty years, and asked how he could have done great damage. "No matter for that," said the attorney who delivered these discharges, "you have done great damage." Another said he had never a gun and never a dog, and had not even seen an hare killed for many years; and how could he do then great damage, by often shooting, hunting, etc. "No matter for that," continued the attorney, "you have done very great damage." To be short, having signed their paper of protest, they thought it was not good, unless it was entered into the town-book. Accordingly it was proposed to call a vestry, that it might be there entered according to law. Notice was given to the churchwardens to call this vestry; but they knowing the intention of it, refused. Upon this the churchwarden was

\* "The History of the Rise and Progress of the Charitable Foundations at Church-Langton; together with the different Deeds of Trust of that Establishment. By the Rev. Mr. Hanbury. London: Printed for the Benefit of the Charity; and sold by J. Dodsley in Pall Mall; Robinson and Roberts in Paternoster Row; and Richardson and Urquhart at the Royal Exchange. MDCCLXVII."

sent for to Mrs. Pickering, where their attorney was. The attorney began bullying of him, and told him, that the ladies wanted to spend £40,000 in law; and that if he refused to call a vestry, they would begin with him first. The man being intimidated, ordered the clerk to call a vestry, the substance of which is as follows:—

"At a vestry meeting of the parishioners and inhabitants of West Langton and East Langton, in the county of Leicester, held at the parish church of Langton in the said county, the 14th day of August, in the year of our Lord 1763.

"We whose names are hereunder subscribed, parishioners and inhabitants of West Langton and East Langton aforesaid, do hereby protest against the erection of an organ, with a loft or gallery round the same, erected in the said parish church; and to the adding three bells to the five in the belfry of the same, lately erected and set up by William Hanbury, clerk, rector of the said parish and parish church of Langton. And do hereby declare, that there never was, time immemorial, more than five bells belonging to the said parish church, till the putting up the said three additional bells as aforesaid. And that the said organ, loft, or gallery, and three additional bells, have been so as aforesaid erected and put up in the said parish church, and the belfry thereof respectively, without the consent of the parishioners and inhabitants of the said parish first had and obtained, at a vestry meeting called for that purpose. And, in order to testify and transmit down to our successors, parishioners, and inhabitants of West Langton and East Langton aforesaid, for the time being, that the said organ, loft, or gallery, and three additional bells, were severally erected and put up in the said parish church and belfry thereof respectively, without such consent as aforesaid, have hereunto set our hands, the day and year above written:—Thomas Clark, overseer; Francis Drake, overseer; Thomas Grocock, William Porter, John Hill, John Timson, Elizabeth Brown, her mark +; William Andrews, Mark Lenton, William Winterton, the mark + of John Collins, John Timson; John Tomlin, James Smalley, Peter Smalley, John Buszard, Catherine Buszard—of East Langton.

"The vestry order within written, was signed by the majority of the within-mentioned inhabitants, in the presence of us—Val. Pyne, James Hill, Robert Hubbard, Jun."

"We the underwritten ladies of the manors of East Langton and West Langton, and parishioners of West Langton aforesaid, do hereby testify our assent and consent to the within-written protest, and do enter our protest to the effect and for the purposes within written. Witness our hands the 14th day of August, 1763, Dorothy Elizabeth Pickering, Frances Byrd. Witness Val. Pyne."

### Campanology.

**MUFFLED PEALS.**—The mode of ringing this differs in various places according to custom. In the 2nd Edition of "Campanology," published at London, 1705, the authors I. D. and C. M. gave the following instructions for a "Funeral or Dead Peal":—"It being customary not only in this City of London, upon the death of any person that is a member of any of the Honourable Societies of Ringers therein (but likewise in most counties and towns in England, not only upon the death of a ringer, but likewise of any young man or woman), at the funeral of every such person to ring a peal, which peal ought to be different from those for mirth and recreation (as the music at the funeral of any master of music, or the ceremony of the funeral of any person belonging to military discipline), and may be performed two different ways; the one is by ringing the bells round at a set-pull, thereby keeping them up, so as to delay their striking, that there may be the distance of three notes at least (according to the true compass of ringing upon other occasions) between bell and bell, and every round one whole pull every bell (except the tenor) to set and stand, whilst the tenor rings one pull in the same compass as before—and this is to be done whilst the person deceased is bringing to the ground; and after he is interred, to ring a short peal of round ringing, or changes in true time and compass, and to conclude. The other way is called buffeting the bells; that is by tying pieces of

leather, old hat, or any other thing that is pretty thick, round the ball of the clapper of each bell, and then by ringing them as before is shewn, they make a most doleful and mournful sound, concluding 'with a short peal: after the funeral is over (the clappers being clear as at other times), which way of buffeting is most practised in this City of London." So much for the manner in use at that time: it is now considered more solemn to muffle or buffet the clappers on one side only—so that the back stroke may strike open, and the hand stroke be muffled, sounding like the distant echo of the preceding round; and in this way the effect is the more beautiful, if changes are rung, that they should not be half but whole pulls.

### A COLLEGE YOUTH.

**CLARE (SUFFOLK).**—The Cavendish and Glemsford ringers rang a peal of 1,870 changes on the bells not long since; and on Saturday evening they assembled again, and rang the peal most beautifully in one hour and twenty-five minutes, stationed as follows:—1, G. Thompson; 2, A. Ambrose; 3, J. Slater; 4, P. Adams; 5, W. Wells; 6, J. Slater; 7, S. Slater; 8, G. Maxim; conducted by A. Ambrose. The inhabitants were much pleased with the treat, and they expressed a strong desire that the above company should at no distant date try at the completed peal of 5,040 changes. They would no doubt be rewarded in a pecuniary shape for their efforts. The interest felt in campanology by an increasing circle of intelligent and respectable persons is exceedingly calculated to encourage the promoters of the art of ringing and their friends.

**WORCESTER.**—The great bell of Worcester Cathedral has been successfully hoisted into the tower. The bell weighs 4½ tons, but it was raised to its proper position with comparative ease by the aid of three powerful crabs worked by several strong men. The Earl of Dudley, Lord Elcho, and several gentlemen of the city and neighbourhood, were present at the hoisting of the bell; and Lord Dudley presented the workmen with a sum of money, and promised a further donation to the Clock and Bells Fund of 100*l*. The twelve other bells composing the peal are all hung ready for work.

### Correspondence.

[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]

### THE MUSIC OF LANGUAGE AND INTONING.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—A few more words on this subject, and I have done. Many thanks to the Rev. Edward Young and "A Suffolk Organist" for their kind letters, for which I beg to tender to them both my grateful thanks. The natural voice of ordinary speech is in my apprehension (as Mr. Young supposes) the unnatural voice of public prayer; and I also say (with him) let reality, not form, be the great master principle throughout the service; pray the prayers (which, if really prayed, always did and always will throw themselves into a sort of quasi-intoning, *id est*, a low monotone) read the lessons; and preach the sermon. The letter of the Rev. Edward Young, to which I made reference, was not to the one containing the extract "Mammy." "What! my dear;" which is to be found in an equally interesting letter from him in the *Musical Standard* of the 22nd January last, and not of the 18th December, 1859. The sentence to which I especially intended to allude is given as a quotation from the *Rock* on page 294 of the *Musical Standard* for 18th December last, commencing "It was my lot to meet some time since at an evening party," and ending "a most irrefragable and convincing proof that all true language has its music." All this I also put in italics to mark the place. In these days when what is called Protestantism means not only a protesting against the errors of the Church of Rome, but also an undermining of the truth as held by the Church of England in formularies, articles,

and *creeds*, I earnestly desire to be like the Rev. E. Young, a dog humbly and honestly baying the moon, and also a member of our good old *Reformed* Church of England.

I am, Sir, yours very truly,

THOMAS KILNER.

164, Highbury New Park, February 5, 1870.

# SINGERS AND RINGERS: REPLY TO "CANTORIS." TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—The insertion and gratifying notice of your correspondent, "Cantoris" letter on the Village Hall at Thorpe Malsor, induces me to trouble you with a few lines on the same subject.

I have long thought it a mistake to suppose that the English peasantry are as devoid of musical taste and ear as they are generally said to be; and whoever has watched the eagerness with which villagers (young and old) will gather round an organ grinder, or heard the spirit and accuracy with which a ploughboy will often whistle some simple air, picked up at fair or wake, will, I think, support my opinion. In fact, the taste is frequently present; rude and undeveloped if you will, but still there.

Acting on this some years since, I introduced one of Evans's ten guinea harmoniums into my church. I had, however, the instrument previously to this at the rectory, and invited my village singers to come up and give their opinions as to its capabilities; their verdict was unanimous in its favour—the instrument went down to the church, and never returned.

My present choir trainer, Mr. Charles Wise, of whose professional skill and perseverance I cannot speak too highly, then proceeded with his instructions, and before Christmas I was able to introduce Helmore's carols to my choir. Finding these much liked, and instructions and instructor alike popular, I proceeded to call them together at the rectory once a fortnight for glee singing, Mr. Wise giving me his professional assistance, as before. My singers advanced rapidly, and it was then that I first felt the want of a larger room in which the voices might be heard to advantage, and their proficiency tested. After some consideration, I determined at the first opportunity to carry out the plan of my present Village Hall; but I was unable to do this until last year, when an old farmhouse upon my own property, adjacent to the rectory, became vacant.

As I had long before made my plans, and carefully considered every detail, I employed no architect; but from the shell of the old house produced the hall—much as your correspondent has described it. It is furnished with five tables, each nine feet long, the tops dividing into three planks, and supported upon folding tressels. At these tables I can dine seventy-two men, or I can with four, set together, form a very solid platform for penny readings, etc. I have also benches to correspond, and a few chairs. The cost of the work, lamps and furniture; in short, of the hall, as it now is, was about two hundred and ten pounds. I quite agree with you that for the purposes for which this building is designed, a village school, however large, is unfitted, for it is impossible to entertain nearly two hundred people at night and to have the room in *statu quo* for school purposes the next morning. In proof of this, I subjoin a programme of our proceedings from the opening of the hall up to this date:—

1. Opening Festival. Tea, etc. Cake for women and children. Bread, cheese, and ale for men. Hand-bells, singing, a dance.
2. Clothing Club.—Tables placed in a line, forming a counter of forty-five feet. Draper, with van of goods, one day.
3. Glee Practice by Choir.
4. Glee Practice by Choir.
5. Penny Reading, including three Glee—Choir.
6. Room occupied for four days in preparing Christmas Decorations for Church.
7. Choir, &c.—Ringers' Supper, as described by "Cantoris."
8. School Childrens' Tea. Christmas Tree afterwards for Children and others.
9. Glee Practice by Choir.
10. Glee Practice by Choir.
11. Penny Reading, including three glees—Choir.

Two Glee Practices by Choir, Penny Reading, and three glees by Choir (to come).

The interest excited, and the pleasure given by these meetings,

has hitherto been so great, that I do not think I shall ever regret the outlay that procured them; the more so as I hope to utilise the Village Hall for various parish purposes during the coming spring and summer. I must observe, however, that I am singularly favoured in my leading parishioners, without whose support and cordial co-operation, freely and unanimously given, it would have been impossible to undertake—much less carry out successfully—one half of the winter's programme.

Yours, &c..

G. E. MAUNSELL.

Thorpe Malsor Rectory, February 2.

## CHURCH TREBLES.

### TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—If you are not quite weary of this subject, you will perhaps find room for a few words from one who has had a considerable experience of both the systems under discussion. Anyone reading Mr. Glover's letters would suppose that women singers were strictly prohibited admission into church choirs (say in Lancashire), and that he was striving to break down the long-standing monopoly of the boys. But how does the case really stand? It is sufficiently notorious that in this county, until a comparatively recent period, the employment of female trebles in our churches was almost universal, and that it is still the prevailing practice. In Dissenting and Roman Catholic places of worship also it has been the rule, without exception: the system, therefore, has had and still has ample scope for shewing what it can do. One would infer from Mr. Glover's letters that fairly competent female vocalists (to say nothing of Miriam, Deborah, and so forth) were as plentiful as blackberries—that we had only to cast away our mediæval prejudices, dismiss our boys, and take our choice from the abundant supply of well-qualified young ladies waiting for an opportunity of displaying their talents. Very much the reverse is the experience of most organists, who do not generally find the supply very ample or the quantity very good. I do not see why Mr. Glover should have such very strong antipathies to boy trebles, because their employment in some choirs, simultaneously with the other system, ought to make the supply of women trebles much more plentiful for those churches where their services are required. Mr. Glover seems never weary of repeating his well-worn tales of "Glory be to the Pudding," &c.; but he has not known of much graver scandals than these happening in mixed choirs? It is not many weeks since one was brought very conspicuously before the public of Manchester. Allow me to say in conclusion that, although I believe the surplined choir of men and boys to be the right system for our church, I by no means advocate its indiscriminate adoption. There seems to me ample scope for both systems; there need be no odious comparisons, but only a friendly rivalry between them.

Yours faithfully,

Feb. 7.

DECANL.

## BURIED TREASURE.

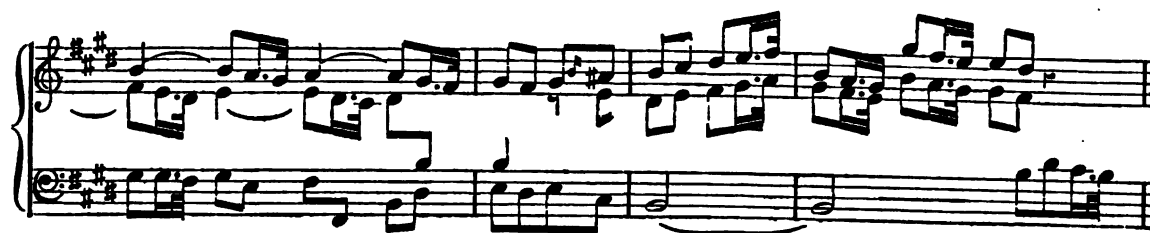
### TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—"An Englishman's" complaint reminds me of another "buried treasure" which, if it were only known to others as it is to me, they would, I believe, share my wish that it should be dug out for the benefit of the musical public. I refer to a manuscript work on the theory of music by a Manchester gentleman (as I write without the author's knowledge, I do not feel at liberty to do more than thus darkly hint at his name). He was so kind as to come to my house a few years ago when I was a curate in Manchester, and read his work to me; and a great treat it was to one who had already pored over Crotch, Albrechtberger, Hewitt, Cherubini, Mozart, etc.

I get no satisfactory answer to my inquiry, "When is the theoretical work to be published?" And this is doubly disappointing to me, as the loss is, I feel, not only mine, but that of the whole musical public. Manchester musicians will know the work I refer to, and if they can persuade its author to bring it out, they will be conferring a boon on their brethren. The form of persuasion I would recommend is a list of those persons who promise to buy copies of the work.

# Largo, from Twelfth Voluntary.

DR. GREENE.



Another "buried treasure" is the twenty pound prize essay which was to have appeared with "The Psalmody of the British Empire," and which the late lamented projector of that work kindly allowed me to read. In the hope that some earnest digging for these "hid treasures" may be set about.

I am, yours, &c.,

February 8.

W. S.

P.S.—At the house of a parishioner, I this morning met with a copy of an old periodical dated 1837, in which occurs the following paragraph:—"When Samuel Wesley rescued the forty-eight fugues of Sebastian (Bach) from the darkness in which they had been so long immured, his enthusiasm at their beauty and profound skill was in proportion to the disgust and horror of his brother professors." So much so that he was on one occasion ready to dispense with the otherwise desirable companionship of one who confessed he did *not* "know Sebastian Bach." Most musicians would enter into Wesley's feelings *now*. The deduction from this is that first impressions are not always the safest criteria of merit; and things passed over now and consigned to oblivion as "rubbish," may one day turn up again as long "buried treasure."

#### MANCHESTER CATHEDRAL ORGAN.

We are requested to print the following letter addressed to several Manchester papers:—

"Sir,—May I be allowed to ask for some information on the above subject, in which I am quite sure many besides myself feel considerable interest. Some months ago our senior churchwarden, Mr. W. H. Houldsworth, in a letter to the Dean and Chapter, proposed the removal of the present and the erection of a very superior organ, the cost of which he munificently offered to defray. He also called a meeting of the congregation and parishioners, for the purpose of submitting the letter to them, and at that meeting resolutions were passed approving the proposal and thanking Mr. Houldsworth for his truly liberal offer. From that time to this nothing more has been heard of the matter—at all events by the congregation or the parishioners; and it is in the hope that some of your readers may supply some information on the subject that I venture to address this letter to you. An opportunity such as this of securing for the church a thoroughly efficient aid to its week-day as well as its Sunday services may probably never occur again, as there are few men willing, and fewer still able, to make a noble offer like this; and I earnestly hope, in the interest alike of the present and future congregations, that every effort will be made by those in authority to secure so valuable a gift to the parishioners of Manchester. The Dean and Chapter, the parochial clergy, the churchwardens, the congregations, and the parishioners are all concerned in this matter, and on all will the blame rest—though, perhaps, not in an equal degree—if, from apathy or indifference, Mr. Houldsworth's generous offer is allowed to fall to the ground.—Yours very truly,

"A MEMBER OF THE CONGREGATION."

W. Venning Southgate.—We believe the lines have already appeared in the *Musical Standard*, but have no time to search the files of our journal just at present. They are quite familiar to us.

John Towers.—Had a notice of the event been sent us at the time, a month ago, it might have appeared: as it is, we can only repeat our determination not to insert circulars and stale news.

Received.—T. S. (Redditch); W. S.; Ellesmere.

Received, but too late for present number.—P. Le Neve Foster, Sec. Society of Arts.

W. S. B. Cheveley, next week.

Mr. Kilner writes, in answer to Mr. W. J. McCarthy, that two musicsellers have been endeavouring to procure an English version of Cimarosa's "Se fiato," and have not been able to obtain a copy. It is said to have been formerly published by C. Jefferys.

Thornton's (Merthyr Tydfil).—We have frequently remarked that we are always ready to accept accounts of any musical events; but to be available for the current number, they should be sent immediately, and not delayed until the news is stale. Many contributions are omitted every week, mainly on account of their being sent us so long after date.

J. A. (Toronto).—No letter to hand.

W. H. S. (Nottingham).—Write to Messrs. Augener. We are not aware at the present moment whether there be a reprint.

To our Colonial Readers.—We are at all times ready to receive papers containing reports of musical events in the Colonies.

\* \* An editorial want.—Wanted, in every parish in England, a correspondent who will report upon all innovations, changes or improvements in respect of the musical services, organ or architecture of the various churches; and upon any other musical or ecclesiastical matter of general interest.

#### MUSIC.

Music, O beautiful Music!

Innermost joy of my soul!  
Whether through ancient cloisters  
Grandly you surge and roll;  
Whether in tiniest whispers  
You wander the woodlands through,  
Or float on the winds of heaven,  
O Spirit, to thee I'm true!

Music, O beautiful Music!

I pass from the earth away  
On thy passionate breath, and ever  
The darkness is turn'd to day;  
And the thoughts, and the cares, and longings,  
That madden the breast and brain,  
Dissolve in thy tender beauty,  
Like clouds into summer rain.

Music, O beautiful Music!

I feel in this heart of mine  
The touch of an angel-finger,  
The glow of a world divine;  
As I pause in my love, and listen,  
I faint in a dream of bliss,  
And am borne to God's feet, O Music!  
On the wings of thy spirit-kiss.

—From "Poems" by Matthias Barr (Cassell, Petter, & Galpin.)

MANCHESTER.—Herr Joachim made his first appearance this season in Manchester on Thursday week. He played (in a manner no other living violinist can approach) Beethoven's colossal "Concerto in D," and a "Chaconne" of Bach's—one of the oddest of the many odd things by the great contrapuntist. Mr. Hallé played three harpsichord lessons by Scarlatti; studies very interesting to the musical, but *caviare* to the general listeners. The overtures to Weber's "Ruler of Spirits," and Cherubini's "Anacreon," also the "Festival" overture, were given by the full band. An entr'acte from Schubert's "Rosamunde," in B minor, was played for the first time: it is certainly not equal to its lovely companion in B flat. Miss Poyntz sang well; her voice is gaining in power; and her performance of Ariel's song, "Where the bee sucks," from Sullivan's "Tempest" music, secured an encore.

HULL.—Messrs. Gough and Davy procured the services of Mr. Charles Hallé and Madame Norman-Neruda for their last concert. This was Madame Neruda's first visit to Hull; consequently the interest of the curious, as well as the connoisseur, centred in her. The unstinted praise which has been given to her as a violinist of course contributed to this curiosity. Without question Madame Neruda is a most skilful violinist. For purity of tone, clearness and flexibility of execution, and all the beautiful effects characteristic of the instrument, she is unexceptionable; but (and we repudiate any want of gallantry in saying it) her sex, and the comparative novelty of a violin in the hands of a lady, protect her from that comparison with great violinists of the opposite sex, which would prove to her disadvantage. No violinist can play more sweetly in tune, or with more certainty in many features of difficult manipulation; but we suspect that in many of the resources of our great executants she would prove deficient. However, she is remarkably clever, and we shall be much surprised if her example does not induce many young ladies to con-

sider whether or not the violin would be a suitable instrument for their study. The solos Madame Neruda played were Beethoven's "Romans in F," and Vieuxtemp's well-known "Capuci Fantasia." She also played, with Mr. Hallé, Mozart's Andante with variations in D minor, and Beethoven's Grand Sonata in A major. In all she received most enthusiastic applause. Mr. Hallé's selections were—the Sonata in D major (Op. 28, Beethoven), and Chopin's Nocturne and Polonaise, in A flat. In the first, the four movements gave the opportunity for a fine display of intelligent musicianship, and through the whole piece the music was delightfully "sung"—the best term to use on Mr. Hallé's playing. Chopin's solo has two chief characteristics: the first is delightfully romantic; and the other, beauty wrapped up in great difficulty, only to be discovered in the hands of a complete master of the instrument. Mr. Hallé played it in a style so effective as to elicit applause such as is rarely heard. As an encore, he substituted one of Heller's "Tarantellas." Miss Clara Doria (Miss Barnett) sang during the evening, "Com per me sereno," also Barnett's "Mermaids," song, and Weber's "If a Youth." Her singing was highly appreciated.

**BEVERLEY.**—A grand concert was given in this town recently, and was most numerous and fashionably attended. Madame Anna Jewell, and Miss Rebecca Jewell, of the Royal Academy, were the lady vocalists, and created a most favourable impression by their very finished singing. Mr. Moulding, of York Cathedral, was the gentleman vocalist. The solo instrumentalists were—Mons. Hartog (Hull), violin; Mr. Hay (Hull), flute; and Mr. Harding (Hull), pianoforte. Mons. Hartog's solos were exquisitely played. Indeed, the entire programme, which was a very good one, was beautifully rendered; and as concerts of this class are few and far between in the capital of the East Riding of Yorkshire, this one was highly appreciated. Every item would have been encored; but only in one case—Miss Rebecca Jewell, on her singing of Costa's "Weep not, Mother,"—was the request complied with. The concert was arranged by a local amateur, who played in a violin duet with Mons. Hartog. The advertisement of the concert promised, as an additional attraction, that the room would be "scented!"—and there were a few agreeable puffs of valambrosial aroma at the commencement, which the keen frosty air speedily absorbed.

**ALLOA, N.B.**—Handel's "Judas Maccabæus" was given in the Corn Exchange recently, by the Musical Association, to the largest audience that ever assembled within its walls, numbers being unable to gain admission. The chorus, which numbered nearly one hundred voices, was well supported by the orchestra, comprising the celebrated Drechsler-Hamilton Family, of Edinburgh, whose playing is thoroughly artistic, and was greatly enjoyed. The solos, duets, &c., being sung by amateurs, were given with true musical feeling, and were all that could be wished. The choruses went with commendable firmness and steadiness throughout, and were much applauded. At the close of the concert, the Earl of Kellie, in a few words, warmly thanked the society for bringing forward such a work, and highly complimented their conductor, Mr. A. Alexander, organist of St. John's Church, for his conscientious reading of the oratorio, and for his ability as displayed in holding both chorus and orchestra well together.

**THATCHAM, BERKS.**—A miscellaneous concert was given last week in the British School-room for the benefit of the Literary Institution. The principal vocalists were—Messrs. Prewett, Mortimer, Wells, Phillips, Pinnock, Wheeler, Brown, and Brooks; and the Misses Harfield and Osgood. Miss Harfield deserves great praise for the style in which she sang "Upon Thy truth relying," composed by Mr. Alphonse Cary, who presided at the pianoforte, and whose effective rendering of Thalberg's "Home, sweet Home," was well appreciated by the audience. Mr. Prewett was deservedly encored in Barker's "White Squall." The proceedings were brought to a satisfactory conclusion by the choir singing the "National Anthem."

**MARSDEN.**—We are very glad to record a meeting testifying to the existence of an excellent feeling between employers and

employed. The workpeople in the employ of Messrs. Dowse and Collins, cotton spinners, etc., Sellers Clough Mills, recently held their annual gathering at the hall of the Marsden Mechanics' Institution. A good dinner was provided, and between 200 and 300 sat down. The after proceedings were presided over by Mr. Joseph Collins, and the vice-chair was occupied by Mr. W. Varley, the manager of the works. There was singing, and Mr. E. Walker presided at the pianoforte, and Mr. D. Bamforth performed on the violin. During the evening Mr. Joseph Sykes addressed the meeting. He pointed out that their employers would be able to compete with any manufacturers of the same class of goods, if the workmen would only do their duty. The proceedings concluded with a ball. The value of music in entertainments of this most useful kind cannot be overestimated; it is as potent a social agent as any other art: care should be taken, however, to let rational music have an invariable preference.

**CHELMSFORD.**—The fourth annual meeting of the Chelmsford Association for the Improvement of Church Music and Congregational Singing has just been held at the Shire Hall, the Venerable the Archdeacon of Essex presiding, and the following clergymen and gentlemen being also present:—Rev. A. Pearson, Rev. L. Owen, Rev. T. J. Hearn, precentor, Rev. J. W. Irvine, hon. sec., Mr. W. P. Gepp, and Mr. H. E. Stidolph, choir-master. The balance-sheet showed that the income of the year with a balance from 1868 was £104 12s. 8d., the principal item being the subscriptions and donations, which amounted to £38 13s. 6d., and after the payment of all expenses, there was a balance in hand of £9 1s. 1d. The report was cordially received and adopted, after which the old officers of the association were re-elected without any alteration. The 30th of June was fixed upon for the festival, subject to its suiting the convenience of the Lord Bishop of Salisbury, who is to be asked to preach on the occasion.—Mr. Irvine said the future of the association depended entirely upon whether people generally felt that they were doing a work for the improvement of church music in the several parishes, or simply preparing a festival for one day in the year. It was true that financially and in other respects there was life in the association, but he had sometimes heard the question asked of what good was it? It was therefore well to repeat what had been stated in former reports, that they really did aim, not simply at providing an annual choral festival, but at advancing the cause of church music from Sunday to Sunday in all their churches.

**WORCESTER.**—The second concert of the church choir of St. John's took place last week. Since the gentlemen of the choir are amateurs, their performance was most creditable to them; great credit is also due to the organist of St. John's, Mr. Edgar Doward, for the able manner in which the choir was trained, and kept together; for, without really good training, coupled with vigilant care, it would not have been possible for many amateurs to have given a concert as good as this was. All the songs in the programme were accompanied on the pianoforte by Mr. E. Doward. After the concert a collection was made at the doors, amounting to about £5, which was considered to be very handsome, since liberal contributions had previously been given by the parishioners for the same purpose on four or five other occasions. The second concert of the St. Andrew's Choir proved equally successful. The choir were assisted by Miss Davis, Mrs. Coombs, Mr. Power, and Mr. Pugh (of the Cathedral Choir). A well selected programme was admirably rendered in every particular. In the first part, a new song, "Michael, the Miller," was capitally sung by Mr. Ranford, and gained an encore; as did also "Norah, the Bride of Kildare," given by Mr. Pugh with great feeling. Miss Davis and Mrs. Coombs sang "Depths of the Ocean" with excellent taste; and Mr. Coombs sang capitally "The Red Cross Banner." A solo and chorus, admirably sung by Miss Davis and the choir, brought the first part to a close. The second opened with "Hail, Smiling Morn," by the choir. It was capitally sung, was redemanded, and repeated with great spirit. Mr. Draper presided at the pianoforte.



**TENTERDEN.**—"Hymns, Ancient and Modern."—On Wednesday evening the Rev. D. Butler delivered a lecture in the Town Hall, on "The Pope." Dr. Butler prefaced his lecture by an explanation of his reason for delivering it. He said that a few weeks ago he came to officiate at Smallhythe for a disabled brother clergyman, when he had put into his hands a horrid hymn book entitled "Hymns, Ancient and Modern," which he found was used in the parish, and many of the hymns in which were taken from the Roman Catholic Hymn Book. After the first service he was asked what he thought of the hymn book, when he gave his opinion of it in similar terms to those he had just stated. Mr. R. B. Curteis explained the mistake which occurred in giving out the hymn mentioned by Mr. Butler. He stated that it is the custom for the clerk to select the hymns, and the clerk, thinking it was Sacrament Sunday, gave the 204th hymn to Mr. Butler; but finding afterwards it was not Sacrament Sunday, laid a piece of paper on the desk, substituting the 11th hymn, which was then sung. Mr. Butler said he did not see the piece of paper on the reading desk when he was in the pulpit, and he was not aware that another hymn had been substituted for the 204th hymn until it was brought to him: he did object, however, to the clerk selecting the hymns: it should be the duty of the minister. Mr. Varty then asked Mr. Butler what there was objectionable in the hymn, as he had read it, and sung it at times with much pleasure. Mr. Butler replied that there was nothing objectionable in the hymn itself; in fact, it was a beautiful hymn; but in the "Hymns, Ancient and Modern" it was in bad company, and mixed up with many that were Roman Catholic in sentiment, and not fit associates for it. If he could but get that hymn book out of the church at Smallhythe he felt he should have done one good thing as against Catholicism.—*Kent Herald*.

**CANTERBURY.**—The theatrical performance for St. Paul's Church Organ Fund, at the Canterbury Music Hall, on Tuesday evening, was as successful as it was sure to be, for the combination of such talent as Miss Virginia Gabriel possesses as a composer with the vocal excellencies and histrionic abilities of the distinguished amateurs who assisted her, defied possible failure; while the personal esteem in which the amiable rector of St. Paul's is held, combined with his unremitting canvass for support, and the profuse presentation of tickets, insured an overflowing room. The operetta "Lost and Found" is a very amusing trifle—its melodies are light and pretty, and its concerted music very ingenious, reminding those accustomed to the modern French school of opera of something they have heard before, and yet novel enough to puzzle the ear as to where and how it has heard the theme or movement. Its execution was wonderfully perfect (says the local *Herald*) for so little rehearsal as we understand it has received; but it must be recollected that it had the great advantage of the composer's own conduct and accompaniment, and that was a treat of itself. There were several encores and recalls, and Miss Gabriel herself was led on to the stage to receive the enthusiastic applause of the audience. A proscenium was fitted up for the occasion; but the pianoforte and conductress had to be on the floor of the room, which made it rather awkward. It is but right to state that, so far from it being the wish or desire of the composer or the amateurs that the performance should have taken place at the music hall, they one and all expressed their regret, when they visited the theatre, that the entertainment had not taken place there.

**ANGELL TOWN INSTITUTION.**—The first concert of the St. Saviour's Choral Society took place on Tuesday last. The singing of the choir, with one or two exceptions, was admirable. The solos were given by Miss Minnie Curtis, who was encored three times—an unreasonable tax, however gratifying. Mr. William Lemare conducted.

**REIGATE.**—A conversazione was recently held by the Choral Society who met in the Public Hall. The museum of the Natural History Club was thrown open, where, in addition to the objects of interest there displayed, two portfolios of large and valuable photographs were exhibited, together with some beautiful stereoscopic views. During the evening selections of

part-songs, solos, duets, were received with the hearty applause they deserved, and the programme was enlivened by a brilliant pianoforte solo by the conductor, Mr. Thurnham. Mr. Francis Moore recited "The Temptations of St. Anthony," "Mrs. Gamp and Mrs. Harris," and the "Loan of a Gridiron," in a manner which was irresistible, and excited peals of laughter. The President addressed the members in a few words of congratulation and encouragement, and expressed the sense of obligation all present felt towards Mr. Thurnham, who had conducted this society with ability and zeal. Mr. Thurnham assured the members that he had taken part in these proceedings with great pleasure, and trusted that this meeting would be the first of a long series, for he regarded it as an additional proof of their attachment to the objects of the society, and of their sympathy with each other.

**GOSPORT.**—The third concert given for the restoration of the organ in Trinity Church took place at the Infant School-room, and the labours of the committee to provide a varied evening's entertainment to that of its predecessors were certainly strenuous, if we may judge from the singular account before us: for instance, a local paper, in its report of the proceedings, says:—"Captain Gamble, whose misfortunes with a set of hawking rascals have before been published in our columns, detailed those adventures of himself and Captain Owen to the tune of 'Wait for the waggon,' and was encored. Master A. E. Colwell gave a comic song, full of surprising love passages, with capital voice and mimetic action, and was loudly applauded." It is a pity that the name of the song "full of surprising love passages" is not vouchsafed. The object of the concert was to increase a fund now being raised to provide a new swell for the organ of the church.

**KNARESBOROUGH.**—The annual meeting of subscribers to the Choral Union of the Knaresborough and Boroughbridge Rural Deaneries was held last week. The accounts for the year were presented and allowed, showing a balance of 117. 8s. 6d. to be in the hands of the treasurer. The committee and officers for the past year were re-elected, and the annual festival was fixed for the 2nd August next, and is intended to be held either at Ripon Cathedral or Trinity Church, Knaresborough.

**HALIFAX.**—At the annual meeting of the Choral Society held last week, Archdeacon Musgrave in the chair, the accounts showed an income of 144l. 7s. 3d., against an expenditure of 144l. 1s. 6d. The following were appointed officers for the ensuing year:—President, the Ven. Archdeacon Musgrave; vice-presidents, Messrs. Craven, Ridgway, and Crossley; treasurer, Mr. W. Foster; hon. sec., Mr. E. Keighley; committee, Messrs. Fisher, Hutchinson, Walker, Jackson, Akroyd, Smith, Clegg, Turner, Milligan, Dobson, Denton, and Sutcliffe; conductor, Mr. Burton; librarian, Mr. J. Thomas.

**CASTLE HEDINGHAM.**—An interesting marriage ceremony was recently performed in Castle Hedingham Church, on the occasion of the marriage of Mr. William Smith, sen., a member of the church choir, to Miss Jane Maria Mullocks. The service was choral. On the entrance of the bridal party into church an extemporary voluntary was played on the organ by Mr. William Cooke, and the hymn "The voice that breathed o'er Eden," was sung by the choir, and psalm 128 was chanted. The responses were also choral. On leaving church the inevitable "Wedding March" (Mendelssohn) was played. This is the first choral wedding since the choir has been supplanted.

**AYLESBURY.**—A concert has been given in the Corn Exchange by the members of the Vale of Aylesbury Sacred Harmonic Society; the "Creation" being performed, before a very large and fashionable audience. This concert was undoubtedly the best which the Society have yet given; but they are not likely to stop at this, if we may judge from the remarks which fell from their conductor, at the conclusion of the concert, when he stated that he purposed that they should practice still more difficult oratorios; and in this we wish them all success. The orchestra was an excellent one; and a very pretty appearance was given thereto by placing a number of plants and shrubs

along the front and either side. The band, which has very greatly improved since the last concert, was as follows:—First violin, Mr. J. Parrott; second violins, Messrs. Hollowell and Lerner; viola, Mr. Robinson; violoncello, Mr. J. Parrot, sen.; double bass, Mr. S. G. Payne; flutes, Messrs. R. A. Jones and A. L. Taylor; horn, Mr. J. Hobley; pianoforte, Miss Tritschler; harmonium, Mr. G. B. Smith. The whole was under the able directorship of Mr. R. P. C. Corfe. Some of the solo singing ought not to be passed by without especial notice. It is scarcely necessary for us to say that the parts assigned to Mrs. Parslow were extremely well rendered, and drew forth loud applause from those present. Mr. Wootton's fine voice told with excellent effect in the recit. "And God said, 'Let the Waters,'" and the air, "Rolling in foaming billows." Mr. Ingram, as usual, sang the pieces allotted to him with great taste. The trio, "Most beautiful appear," was well rendered by Mrs. S. G. Payne, Mr. Cannon, and Mr. Wotton. Mr. Smith received well merited applause for his singing of the air "In native worth," and the solos by Mr. Munn and Mr. Gibbons were also well given. The receipts at the concert amounted to £20 15s. 6d., and after clearing all expences, there will remain a balance of about £5.

**LEEDS.**—The third concert of Mr. Broughton's Classical Chamber Concerts took place on the 7th inst. The executants were M. Otto Bernhardt, Mr. Bowling, M. Baetens, M. Vieuxtemps, and Mr. Broughton. The following selection of music was played:—Part I.—Trio in C (No. 3) (Haydn): Allegro, andante, presto finale; pianoforte, violin, and violoncello. Sonata in C minor (J. S. Bach): adagio, presto, affettuoso, vivace; pianoforte and violin. Grand Quintett in E flat (op. 53) (Spohr): allegro, larghetto, menuetto, allegretto; pianoforte, two violins, viola, and violoncello. Part II.—Grand Trio (op. 19) (Mozart): allegro, adagio, menuetto, and trio, andante, allegro; violin, viola, and violoncello. Sonata in D (op. 58) (Mendelssohn): allegro, adagio, finale allegro; pianoforte and violoncello. Quartette (op. 16) (Beethoven): grave, allegro, andante, rondo finale; pianoforte, violin, viola, and violoncello. These works are all familiar to concert goers, with the exception perhaps of J. S. Bach's sonata, and they belong to that class of music which bears frequent repetition. But a glance at the programme (says the *Leeds Mercury*) is sufficient to show that it was too long. In fact it took nearly three hours to play through. No greater mistake can be made than wearying an audience by an excessively long programme. When people go to a concert to chat and look about them it matters little whether they spend two hours or three in that occupation; but when they go to hear music which requires sustained attention the object of the concert is defeated by exhausting the listeners. Two hours is quite long enough for a classical chamber concert. Mr. Broughton for the future will, we hope, arrange the pieces to be played with somewhat more attention to their relative importance. At his last concert but one he placed a trio of Beethoven's at the end of a long concert, when it could neither be played nor enjoyed, and on Monday night he repeated this error with the magnificent quartett by the same master, which certainly should have been placed first on the list. We make these remarks in no unfriendly spirit, but because we wish Mr. Broughton's concerts to become, as they deserve to be, permanent and successful. As regards the quality of the music and the merit of the performance, Mr. Broughton has entitled himself to the hearty support of the public. His own playing on Monday was brilliant and intelligent in a remarkable degree, and showed an advance on his former efforts, which leads us to hope that he may one day occupy a high place among professional pianoforte players. Of M. Bernhardt the same expectation may be formed. He has true artistic feeling, and a determination to overcome all the difficulties of his instrument.

**BREAKFAST.—EPPE'S COCOA.**—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite. The "Civil Service Gazette" remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Eppe has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Made simply with boiling water or milk. Sold only in  $\frac{1}{4}$  lb.,  $\frac{1}{2}$  lb., and 1 lb. tin-lined packets labelled.—James Eppe and Co., Homoeopathic Chemists, London.

## Foreign Notes.

English Opera has been a palpable failure in Chicago.

Wagner's "Lohengrin" has been reproduced at Hamburg.

Offenbach has signed an engagement to compose a comic opera on the subject of Musset's "Fantasio."

A comic opera by Bial, "Monsieur de Papillon," has been given with success at the theatre Walner, Berlin.

M. Strauss, the well-known French Court orchestral chief, has been named Chevalier of the Legion of Honour.

The Pope has sent to M. Leybach, the composer and organist of the Cathedral of Toulouse, the Order of St. Gregory the Great.

Ole Bull has (according to New York papers) started on his grand tour to San Francisco, accompanied by Mr. Edward Hoffman as pianist.

Chicago boasts of an Oratorio Society. The "Messiah" was performed on two consecutive evenings, the chorus numbering two hundred and fifty voices.

A fire has taken place at the new Conservatoire at Vienna. The greater part of the building was saved; but the damage is estimated at 200,000 florins.

We are glad to observe that organ playing occupies a considerable place in the esteem of the New York audiences, in which respect an example is set to Londoners worthy of imitation.

Opera bouffe and "La Grande Duchesse" have exactly hit the taste of the frequenters of the French Theatre in New York; and Mrs. Howard Paul as the heroine has met with approbation.

Tichatschek, the singer, has received the Cross of the Order of Albert from the King of Saxony, the Order of François-Joseph from the Emperor of Austria, and the Order of Jean from the Duke of Coburg-Gotha.

Madame Adelina Patti has just received, from the Emperor of the Russias, the "Order of Merit," for her "unequalled talent," and also the appointment of prima donna to the City of St. Petersburg. The decoration is said to be worth 800l.

## Table Talk.

Verger, the baritone, has been engaged for the season by Mr. Wood.

We are promised one or two new singers at the opening of Covent Garden this year.

Virginia Gabriel's operetta, "Lost and Found," has been performed at Canterbury for the benefit of a local "organ fund."

The organist of St. George's Church, Sheffield, has received a sum of £100 from the congregation as a testimonial. Such instances are far from common.

The Twickenham Choral Society has the honour of having for its president His Royal Highness the Duc d'Aumale. Its members gave their seventh grand concert recently, before a fashionable audience.

We notice in the programmes of many of the foreign concerts that duets for the piano and harmonium frequently appear: they are sometimes original pieces and sometimes arrangements. This feature may be recommended to concert managers, inasmuch as folks are beginning to get tired of the everlasting "fantasia" on the so-called household instrument.

A gentleman assisting at a "penny reading" held not long ago at a village in Kent, read a paper entitled "Our Village-Choir," which has been characterised as "a severe reflection on Choral Festivals:" it seems a pity that the local reporter could not state the objections advanced by the reader. Perhaps the author may be induced to favour us.

We are sorry to record the death of a well-known and respected organ-builder, Mr. J. W. Walker, of Francis-street,

Tottenham-court-road. He acquired considerable celebrity from the large organ he built for the proprietors of Exeter Hall; but his reputation as an artist rests upon his later and far finer productions, which are both numerous and well known.

It has been stated that at the late ordination of the Bishop of Lincoln, Mr. W. J. Croft, choirmaster of the Nottinghamshire Church Choral Union, was admitted to the Diaconate. Mr. Croft was not licensed to any curacy, but ordained solely on the ground of the office which he holds. The source from which we glean this piece of ecclesiastical information has made an error in the name, inasmuch as the gentleman's name is Cruft, and not Croft.

The Chichester Cathedral list of services and anthems for the week ending the 5th inst. gave the following as the anthems, etc.:—Wed. "We wait for Thy," Armes. Do. (Introit) "Blessed are the pure," Macfarren; "The Lord is in His," Thorne. This seems a foolish mode of drawing up the schemes; and instances of the kind have often been alluded to in our columns: the foregoing we offer, inasmuch as we can vouch for their authenticity.

The friends of the late Mr. J. Butcher, of Sheffield, have erected to his memory a suitable memorial in Burngreave Cemetery. It is surmounted by a harp unstrung. Upon the monument are engraved the following lines:—

"The Minstrel's harp is now unstrung—  
Silenced the voice of song;  
That voice of him who sweetly sung,  
And charm'd the admiring throng."

Mr. Butcher was the Founder of the Blind Choral Society, and by no one is he more lamented than by the blind people of the town. We recently called attention to the neglected state of the graves of celebrated organists in London. Here is a notable contrast afforded by the Sheffield folks. Yet the fame of Mr. Butcher must have been mainly if not entirely local.

On Sunday evening an alarming affair occurred in a new church near Middlesborough. The minister had been announced to preach a sermon on the death of one of the largest donors to the church: there was consequently a very large attendance. Just as the preacher was beginning to say his collect before the sermon, fire broke out near the gaslight just over his head, and the women and children in the congregation began to scream and rushed to the door. The clergy did their utmost to allay the panic, but without avail, and a scene of the wildest confusion followed. The alarm had arisen through the gas setting fire to the Christmas decorations. For a time they blazed against the clerestory windows in an alarming way, filling the edifice with smoke and threatening serious damage. One of the churchwardens, Mr. Thorold, then ascended the pulpit and succeeded in beating out the fire. After this a hymn was sung by the congregation at the request of the preacher, and those who had left the building panic-stricken for the most part returned. The service was then proceeded with as usual.

Professional qualifications in the time of Plato must have been such as to amply satisfy even the most inveterate reformer of our day. He was of opinion that none should aspire to music before they were qualified by a perfect decalogue of first-rate attributes. Again he insisted upon the use of good words in songs; and advocated a law that no one should sing anything but the national and sacred lyrics. An odd old English writer declares that the great philosopher gave his opinion that "the altering of the old, grave, and solemn measures of musick, was always attended with repealing the laws, and unsettling the constitution." He appears to have thought that the unquiet spirits who wished for innovations on the national musical solemnities, would carry their love of novelty into other and more dangerous matters. All instruments of many strings he thought should be forbidden. Is this the reason why paterfamilias of the present day, the Plato of his household, considers the domestic Broadwood or Collard "fit only for the girls?" Is "Pf." (paterfamilias, not the pianoforte) Platonic without knowing it?

#### Death.

On the 1st Feb., at his private residence, 133, Adelaide-road, Joseph William Walker, of 27, Francis-street, Tottenham-court-road, aged 67.

## Says.

(From the *Tub* of our own Diogenes.)

Dr. Spark has been enlarging at Hull upon Music in the Elizabethan and "Victorian" eras. Composers of the present day ought to be exceedingly grateful to the lecturing and learned doctor, first, for inventing a "label" for the "music" of our time, or rather dignifying it by one originally invented to denote the unintelligible or vague in art; and next, for putting their music on the same level with that of a "golden age" three hundred years ago.

I may, I am almost certain, credit the Rev. Edward Young with the following fine allusion:—"The false and deadly so-called church music of Ritualism."

So many of my readers approve of "E. R.'s" puzzles, that I allow the puzzler once again to disport himself:—

Can a spider's web be mended when broken?

I prefer the Benedictus, in that particular Mass.

The scent from Bergamot is delicious,

I added up the sum in a similar manner.

Political war rends country society.

The Danes held King Ethelbert in immense awe.

In wide districts of fen, Bacchanalian orgies are rare.

It is not surprising that the blind paint nervously!

He began zealously to work some improvement.

Mr. Henry F. Schroeder, of St. Peter's, St. Albans, sends a perfectly correct solution of last week's puzzle. To Mrs. Potter (3, New Bridge) my thanks are also due for a correct solution. Mr. P. de Soyres has also entitled himself to fame; so again has Mr. Ed. Griffiths, of Chislehurst. Several replies containing solutions only partially correct I pass over (with my characteristic amiability) in charitable silence.

It is stated that "the bells of St. Clement's Church, Sandwich, have been sold in order to obtain funds to restore the central tower of this ancient and interesting edifice, all the efforts to obtain the needful money having failed." I trust the word "restoration" here used indicates more than a mere fancied necessity, for consigning another ancient landmark to the hands of an ubiquitous "R.A." I am further reminded that a noted campanologist very properly styles towers without bells in them "dumb idols." Steeple worship of itself is ridiculous; the chief intent of these occasionally ornamental features being undoubtedly to contain the bells.

Printers have much to answer for; but even Handel, who has so grandly portrayed Polyphemus, would never have ventured to call the Cyclopean monster such extraordinary names as "Monstrum, nonendum, informe, ingeus, cuilumen ademtum." [*sic*.] Yet this extraordinary jumble (due originally to that indescribably bad writing common to nine out of ten "educated" Britons) actually appeared in an excellent London paper.

I am always ready to approve anything that will strengthen the hands of the musical in shewing the benefits attending the practice of that fine art, and proving its importance (for in its results it is not one whit inferior to sculpture or painting), unimportant and trifling as many mistakenly deem it. A brochure by a Manchester professor is before me in which is inculcated the desirability on many grounds of children being taught to sing. Among the musical, the response to such an appeal would necessarily be "Agreed;" among the unmusical, and especially among those who "pooh pooh" music altogether, any arguments of the kind cannot be too often or too prominently circulated. Music seems to be the only art the necessity for which is implanted in the infantine years of civilised human beings. The child knows no necessity, no care for other arts; music he is often taught by nature to delight in; and thousands who have grown up musicless might have become proficient had nature's early efforts been seconded by elementary instruction.

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No. 291.—VOL. XII.

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# The Musical Standard.

No. 292.—VOL. XII.

LONDON, SATURDAY, MARCH 5, 1870.

PRICE TWOPENCE.

## ANOTHER VIEW OF AN OLD QUESTION.



FINE organ was opened the other week at a Congregational Church in a certain town, when the inauguration went off with an *éclat* that not only made the authorities proud of their instrument, but lent general interest to the inquiry as to who was to be the permanent organist. This point it appears was in an unsettled state, and a correspondence forthwith commenced in a local paper, developing different phases of the question, which have quite as much significance elsewhere, as in the locality referred to. To the grand display at the opening followed the important question of who should preside at the instrument at the first Sunday service; and the person selected was a young amateur. This individual played accordingly, and on the following day some enthusiastic admirer rushed into print in praise of what he had heard, recommending that by all means an effort should be made to secure the permanent services of the amateur—if the latter would consent (!) This condition was put as though the amateur, who had so delighted his advocate, would require to be approached “submissively.” More letters in the same strain appear to have been sent to the newspaper but apparently declined by the editor on the ground that they might provoke opinions not so favourable to this amateur’s ability as an organist. His playing, according to competent judges, was simply pitiable—a vast deal of unnecessary execution on bad combinations of stops—destitute of soul and all that denotes the thinking, educated performer; but with all that spumescence which characterises so much modern organ playing. This letter brought upon the scene a writer in the interests of the profession, lamenting that so many of the best organs were monopolised by amateurs who gave their services, thus injuriously excluding gentlemen making music their profession. This writer advocated competition for all such situations, so that the best player might always be secured, and good and expensive organs saved from punishment by amateurs—many of whom can scarcely play a psalm tune correctly. Other letters follow up the subject. One writer says that he is an amateur, and occasionally plays at the principal churches in the town; but were he to take the whole duty at any particular church, he should expect to be

paid the full professional stipend. Another correspondent supposes there are some forty public organs in the town, and then puts the pertinent query—“Could as many professional organists be supported?” As in the interests of the profession he thinks they could not, he suggests that the best talent should be always secured, whether professional or amateur. He also advocates competition, and says it is desirable the salary should in all cases be made known before competition. This correspondent deals with the most important phase of the question, and is quite right in his suggestion that the best talent should be taken, irrespective of rank. The great majority of amateurs, we admit, have received no suitable education for organ playing, and know comparatively little of the instrument either in its capabilities or mechanical construction; but on the other hand, there are amateurs who rank as true artists; skilful executants, possessing a thorough appreciation of what organ playing is. But such players rarely care to attach themselves to any particular church or chapel organ; and if they do, they are often gentlemen of means, devoting much money to the improvement of the organ, or in contributing to the expenses of the choir. It must not be considered either that professional organists are necessarily efficient. Unfortunately this is impossible, for as there is no bar to any person designating himself a professional, so also is there no guarantee that many of this class of organists are not the veriest “muffs,” deserving much greater reprobation than blundering amateurs. And it is this class—the persistent professional—who is the most obtrusive in securing organ appointments, which he often gets by interest with the wardens; while many professional organists of a retiring, modest character, are almost out at elbows for want of employment, although their abilities may be of a very high order. Now were organists’ appointments decided by open competition, many of these neglected but talented performers might stand a better chance, provided the judges at the competitions were in all cases impartial, and that their decisions were in all cases adhered to.

There is, we fear, an unfortunate tendency in modern organ playing for display in execution, or in what is sometimes called orchestral playing, to the neglect of pure, strict, organ performance; that massive grandeur and scientific modulation falling so pleasantly upon the ear through the well-voiced diapasons;

or that judicious, tasteful use of the swell organ and its grand effects which none but the accomplished and experienced organist can command. A keen, soul-like appreciation of music, a thorough knowledge of harmony, and a perfect acquaintance with his instrument, are indispensable to an efficient organist. But eighty out of every hundred of our organ-students discard these necessities, delivering themselves instead to all those features which belong only to expertness of manipulation, ill adapted combinations of stops, and the endeavour to extract from an organ such clumsy imitations as, thank Heaven, never were, and never will be, widely known as its real characteristic. Perfection in the construction of an organ has probably been arrived at: it does not seem that the instrument is susceptible of further improvement. The standard of organ music and organ playing has also been decided, and any attempts to further innovate only tend to degeneration.

#### ART NOTES.

SIR,—When we look round at the art journals, which it is instructive to do occasionally, we can hardly fail to notice, when comparing the state of other arts with music, that the same differences of opinion, the same tendencies to controversy, the same absence of sound principles, the same numerous party demarcations are all to be observed in full flourish. The *Building News*, for instance, lately printed some lectures by a "Dr. Zerffi," which lectures a correspondent of the journal in question courteously describes as "little else than a tissue of falsehood and nonsense!" Strong words for circles supposed to be "polite," but certainly the lecturer must have been at sea with his subject when he could declare that the "Doric order rose in the north." Another writer in the same journal is scandalised that this year's "Royal gold medal of the Institute of British Architects, has been conferred upon Mr. Ferrey;" and he inquires whether it was worth while to establish such an equivocal sign of merit. Here is a lesson to those who would crave royal distinctions, medals, etc., for every one who can play well on the fiddle or organ, or write a piece of music better than his fellows. It appears that art bodies of the kind just named are clever at ignoring those whom the public would imagine just the men to be singled out for distinction. That the worship of mere ugliness is sometimes affected by architects as by musical critics, is evidenced by a ludicrous anecdote too long for quotation here, in respect of a certain "ubiquitous R.A." and a distorted steeple after the manner of the "crooked spire of Chesterfield Church,"—the "distortion" being in R.A.'s opinion quite a "gem!" At Totnes the church has been restored by the "ubiquitous" in question, the west gallery and its organ having been swept away. Of course there is the usual "arch" which has been "revealed:" but as some light and air are said to be gained by the innovation,

there is more utility to plead than is frequently the case, in these attempts to fit our churches for processions and ornate ritual. Now that is what "many restorers" really drive at; and the tendency of a restored and gorgeous building is naturally to excite in some of its attendants a desire for a shewy and noisy celebration of religious offices; and here begins the source of differences: but pastoral staves, and copes and stoles and coloured altar cloths and Gregorian chants, with their concomitants, are but clumsy imitations of a mediævalism, which in its day had an appropriateness and a meaning—wherein these absurd reproductions necessarily fail. The Precentor of Chichester, the Rev. Mackenzie Walcott, of the Belgrave-road, S.W.—[How a Chichester precentor can discharge his important(?) Cicestrian choral duties from the regions of S.W. postal district, does not appear]—contributes to an architectural journal some precious compilations. We suppose there are people in the world (mainly among the ecclesiastics it is to be supposed) who will admire the results of industry brought to bear upon such important(?) points as the details of monastic life. Such will think it useful above all things to know the exact site of every image that existed in the great churches in pre-Reformation times, to know how one Abbot altered the "gardrobe," supplying it with ewers, basons, pots, spoons, and *salls* " [Query Epsom by the bye?]—or how the Mary Mass "was sung to note" in the chapel called "S. Alexius;" also how there was an image of "S. Mary, called the beautiful;" also how another Abbot "built the chambers joined to the church," and "a gong covered with shingles!" It must be interesting again to discover that at St. Alban's five hundred years ago there was an altar to "'S. Scythia' (who was she?) where were the image of S. Apollonia and a table with images of S. Mary, S. Edmund kneeling, S. John Baptist, S. John Evangelist, and Confessors and S. Wulstan." Or again that "a bell called Mary was ordered to be rung three times a day, to call the celebrants to their office." Astounded with the importance and usefulness of such researches, we must here leave the enthusiastic precentor and antiquary, whose published researches clearly to our mind indicate the quarter to which are tending the sympathies of our "clerico-musical" ecclesiologists.

Q.

#### Reviews.

- (1) "LOVER'S MELANCHOLY." Part-Song. Words by John Ford. 1628.
- (2) "THE QUEEN OF LOVE." Part-Song.
- (3) "ROCK THEM, ROCK THEM." Part-Song. Words by Thomas Decker. 1509. Music by Alice Mary Smith. London: Lamborn Cock and Co.

IN setting antique words, some attempt to imitate antique musical forms and feeling; some care only to take the poetry for its own intrinsic beauty: Miss Smith belongs to the latter class. Imitation is always more or less a failure; but the song before us proves that old words, like old gems, will dress quite well in a new setting. Decker's words are beautiful and full of idea; and the

composer's task has been considerably lightened by the accommodating manner in which they "dissect." The first few phrases of the music are commonplace; but at "Tho' the eyes be overtaken" we get to more solid material, and the authoress carries her better mind to the end of the verse.

The music of the second of the above pieces is very freely thought out, and is of the light and lively cast. The words picture somebody in a garment of green passing among the flowers, and each one asks to be taken "for my queen," a favour which is eventually bestowed upon that with the sweetest odour. Of course there was no occasion to be sad in such a case. We have had all too few lively things of late, and feel glad to commend this part-song to our readers' most particular notice.

"Rock them" is simply our old friend, "Golden Slumbers kiss your Eyes," in a new garment. Many new dresses have been made for these lines; and some have not been of the most accurate fit, pinching here, bulging there, to the marring of the poet's lines, and the discomfort of the hearer. The setting before us is really a fit, although the material is not of the richest and most adroitly embroidered kind; the composer having endeavoured to clothe the verses warmly and simply. Perhaps the greatest fault of the music is its uniform thickness; all the voices sing from first to last, except in one bar of each verse: but to counterbalance this we have plenty of melodious part-writing.

These part-songs belong to Mr. Lamborn Cock's quarto series, and are printed in the clear and beautiful manner for which companion numbers of that series are already known.

"NON E LA VAGA ROSA." Terzetto. Composed by Sir Michael Costa. London: Christopher Lonsdale.

NOTWITHSTANDING the charm which belongs of right to trios written for soprano, contralto, and tenor voices, and their exceeding usefulness in both drawing-room and concert-hall, very few have been composed, and of that few common memory has borne the names of only the most limited number. The present trio is by no means new, as may be guessed when we record that it had lived long enough to become famous before it passed into the hands of its present proprietor at the late sale of Mr. Addison's plates; but it has one drawback to the widest possible acceptance—it is composed to Italian words. Would it not be worth the addition of, or (better still) reproduction to English words? We greatly respect Mr. Leslie, and confess to a liking for his "O Memory;" but there is a limit even to affection, and "fond memory" has come off upon almost every occasion within our recollection when the three voices we have mentioned have chanced to appear in concert. Here is a chance for Mr. Lonsdale, and this is why we have somewhat exceeded the space we usually devote to the notice of reprints in our mention of "Costa's Terzetto."

Poor Music gets terribly crushed between anvils, trombones, music "of the future," and other noises, reminding one of the bucolic epitaph—

Here lies John Dobbins, no wonder he's dead,  
For a broad-wheeled [Wagner] went over his head.

## Correspondence.

[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]

### THE PHILOSOPHY OF MUSIC.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—There is at this day so much ignorance of what may be called the philosophy of music, that it may be worth while to touch upon the subject, though of course this can only be done superficially within the compass of a letter.

The essence of man is his will, and the form in which that essence exists is his understanding. His will is the seat of his loves and affections; his understanding is the seat of his perception of truth. Love answers to heat, which can be felt, but not seen; truth answers to light, which can be seen, but not felt. Now, the will and the understanding are so united as to form a one, although their operations are distinct. Every appeal that can be made to man must be either to his will through his understanding, or to his understanding through his will.

The essence of music is sound; and that mere sound appeals to the will, or feeling, and not to the thoughts of the understanding, is not only true, but capable of proof. Articulate speech is addressed to the perceptions, or thoughts, of the understanding. Thus when you talk with your friend, you think upon the subject of his words; you perceive the truth or falsehood of what he relates, and you judge concerning the spirit with which he is animated. But the case is far different with respect to the tone of his voice: this corresponds with his state of affection, and it appeals to your own state of feeling. A bystander, who might not catch his words, could know by this tone whether he were friendly to you or angry with you, or whether he were appealing to your pity. A man begs in a different tone to that in which he threatens. Novelists take advantage of this truth, when they describe the tone with which their characters speak when under the influence of any strong passion.

A reader of the orations of Demosthenes, of Cicero, or of Burke, is sometimes tempted to doubt whether the effect which is said to have been wrought upon audiences by some of those orations may not have been exaggerated, inasmuch as he experiences no such strong emotions in himself. But he forgets that a printed speech is like a body without a soul, because the tone of the living voice, which was the vehicle of conveying the speaker's affection, is absent. The printed language can do no more than appeal to the will through the understanding, whereas the spoken words went home to the will and the understanding as a one. Not only was the force of the arguments perceived, but the passion of the speakers was also felt.

The reason why mere tone is so potent in its operation is because it is capable of modulation, or inflection. The affections of the will, which are endless in variety, accommodate to themselves an equal variety of tones by inflection: hence the will can make itself felt, at the same time that the intellect makes itself understood.

Music may be called inflected sound, because without inflections there can be no such thing as air, or melody. This may be seen in the case of the drum, which is capable only of measure, because it cannot give more than one note. In an orchestra, however, two drums are generally employed—one sounding the key note, and the other its fifth. For proof that these can produce a simple melody I refer your readers to the opening of Handel's "Dettingen Te Deum." Neither can sound, without inflections, excite the various emotions of the will. In Pierson's edition of Beethoven's "Studies" are to be found directions for writing Recitative, which illustrate this. Thus there are examples in notation for expressing "the question," for "an exclamation of astonishment," for "tranquil sentiments," and for "agitation and violent passion," for expressions "of wonderment and delight," together with many others—all of which demand inflections of sound. There are also "harmonies to express sadness and lamentation."

We are now in a position to see the folly of monotoning a psalm, or other long canticle, in the church. The iteration of a

single note is not music, and it cannot therefore produce those effects which naturally flow from music. It may be said, however, that these effects can be produced by the organ accompaniment. But to depend upon the organ is to invert the order of things: it is to make that which should be secondary, principal; and to reduce that which should be principal to the level of a key ciphering, or of a humming-top, or of a railway whistle.

But though mere tone is nearly worthless without inflections, yet variety of tone is of the utmost value when that tone is inflected. Why else should Nature give soprano and contralto voices to women, and tenor and bass voices to men? Why should we strive to enrich our orchestras with so great a variety of instruments? What composer does not introduce drums and trumpets into his martial music? Who is ignorant that the flute is appropriate to a love song, the oboe to a pastoral ditty, and the horn to a description of the pleasures of the chase?

Allusion has been made to the truth that the will and the understanding in man, though they are distinct in their operations, are so united as to form a one. The will acts; the understanding thinks. The former is the seat of love, and the latter is the seat of wisdom. Everything human has relation to both these faculties, since they constitute the essence of the human being. It is by virtue of the understanding that what we call music is an Art, and that it differs from the singing of birds, and from the tones of an *Æolian* harp. This art is reached by gradation. Thus there are agreeable sounds, such as the murmur of waterfalls, the rolling of thunder, and the singing of birds, which cannot properly be called musical. The song of the cuckoo, however, may be said to contain musical sounds, because that bird makes musical intervals, the closest interval being a major second, and the widest a perfect fourth. He also gives the minor and major thirds at different periods of his stay. A nearer approach to music is made by a peal of eight bells, because here we get the diatonic scale, with its tones and semitones in due order. We also get harmony by ringing the bells in couples. Music strictly begins when Time is introduced; that is, when inflected sounds are measured by bars, and when these bars are collected into rhythmical periods, so as to form regular strains, which strains can be adjoined to poetry and sung by the human voice.

That vocal music is intrinsically the highest order of music I take to be a self-evident truth: indeed, the late Mr. Jones, of Nayland, went so far as to say, "Ever since instrumental music has been made independent of vocal, we have been in danger of falling under the dominion of sound without sense." Even in these days the superiority of vocal music is tacitly acknowledged: first-rate singers are better paid than first-rate instrumentalists; and when voices and instruments are employed together, the latter are still called "accompaniments." Vocal music is not only capable of the highest beauties of expression; but it has this further advantage, that the passion appealed to being fixed and determined by words, the hearer can know infallibly whether that expression be just.

Everyone hates incongruity, as far as he is able to perceive it, and is delighted with fitness in all things. In the Fine Arts education enables a man to detect incongruities, which escape the notice of those that are uncultivated; hence the latter are often pleased with music that fills the former with disgust. This may be made to appear by examples.

I take a man, for instance, to a soldier's funeral, to hear the "Dead March in Saul;" he is probably struck and affected with the music, and calls it "indeed fine." I take him soon after to a wedding, and when the bridal procession enters the church the organist strikes up the "Dead March in Saul." The man remembers the air, and is forthwith indignant. "My friend!" I exclaim, "why are you angry? It was only the other day that I heard you call that music fine!" He would naturally reply, that what was fit for a funeral is unfit for a wedding, for that very reason; and that the bride might as well be attired in black, which would be quite as much in keeping. The incongruity is here so gross that the man perceives it, and he is accordingly offended. I next take him to a concert to hear "Acis and Galatea," as it was originally written, and he listens to it with pleasure. I again take him to hear it performed with "additional accompaniments." This time he is much more delighted. "What an improvement," he affirms, "are those

drums and trumpets! Oh, I love drums and trumpets!" I return his own argument upon him. I tell him that what is fit for war is for that very reason unfit for peace, and that drums and trumpets are quite out of place in a pastoral. But I make no impression, because, though he may perceive, or be made to perceive, he does not actually *feel* the incongruity; whereas I, who do feel it, am tormented, as he was tormented at the wedding.

When a well-known preacher introduced secular music into his church, that "the Devil might not have all the best tunes," he simply showed an ignorance of which he ought to have been ashamed. Any poor gardener could have told him that the sweetest flower is no better than a weed when out of its place. In music, as in all other things, a man's understanding reacts upon his will in proportion to his experience and knowledge; and his pleasure is heightened and refined in proportion to the sensitiveness of this reaction.

Now-a-days every man who can string a few chords together sets himself up for a composer, and affects much disdain for what he is pleased to call pedantic and obsolete rules. But a man should be master of harmony before he begins to study the art of composition. Thus, in Beethoven's "Studies," after a "system of thorough bass" has been taught, the pupil begins the "theory of composition," or counterpoint. In Cherubini's "Treatise on Counterpoint and Fugue," he thus commences:—"I suppose the pupil to be already acquainted with the theory of chords, and consequently of harmony." He further tells the pupil that, when he has mastered the instructions upon fugue, he "will have no more need of lessons." Now the pupil will have been taken through the five orders of counterpoint, extending to eight parts; he will have been initiated into Imitation in all its phases; he will have studied double counterpoint; and he will have learned to write real fugues in eight parts for two choirs: and all this will have been done before, in Cherubini's opinion he can have "no more need of lessons." If you, my friend, think that this severe study would cramp your genius, know that Handel, Sarti, and Cherubini, had all these things at their finger's ends, and that these composers were among the sweetest of melodists.

The cry at present is for monster orchestras, monster choruses, and monster bands. Nay, upon one occasion it was thought necessary to add the infernal din of bells, anvils, and cannon! Need we any stronger proof that the golden age of music is past, and that we have sunk into the noisiness of brass and the hardness of iron? The reason why men tolerate these barbarous innovations is because they have come to the mistaking of means for ends. Voices and instruments are now regarded as ends, whereas they are only means: they are the vehicles by which the thoughts of the composer are conveyed, through the medium of the ear, to the heart and mind of the auditor. If a musical subject be intrinsically worthless, all the singers and players in the world can never give it value; they cannot bring more out of it than they find in it. But if the subject be noble in itself, it will need no costly gilding. I will illustrate this by an example. Some years ago the Norwich Choral Society used to have an occasional supper, after which the famous canon, "Non nobis Domine," was always sung. It began with one voice or so to a part, the other voices gradually falling in to the number of perhaps one hundred and fifty. The tones used to swell upon the ear and fade into distance, as if they had been wafted by the wind. The effect was so sublimely devotional, that I have seen strangers, who were present by invitation, scarcely able to control their emotion. When the climax was reached, the twitching features and the glistening eye showed the thrilling effect which was produced by the *crescendos*, to the words "*sed nomini tuo da gloriam*:" only a stock or a stone could resist it.

Let us now look at the composition itself, to see what there is in it. It is a canon in the fourth and eighth below, of only three parts, and of course without accompaniments, and without the charm of the female voice. Often only one note is heard at a time, with or without its repetitions in the octave, and often only two. Nay, there are even grievous infractions of rule. Thus in one place the leading note falls, instead of rising; in another place the minor seventh rises where it ought to fall; add to which, consecutive fifths are dimly masked by the prolongation of the bass note of the preceding bar. These progressions would not

be allowed in the free style of writing, but they are fully justified by the exigencies of the canon. Rules were made for music, not music for rules. Infraction of a rule, though an evil in itself, is praiseworthy when more is gained by breaking than could be got by keeping it. No one, for instance, would deny that it is wrong to throw corn into the sea; yet probably the Apostle Paul assisted with his own hands in casting the wheat overboard, "to lighten the ship" for the saving of men's lives. In "Non nobis Domine" something is due to the language itself, which is admirably suited to the delivery of pure tone. The musical effect is partly owing to the dignity, propriety, and sweetness of the subject, partly to the solemn harmony, and partly to the lucidity which enables the ear to follow the melody in all its windings and simultaneously in all the parts. You not only taste the wine, but you see it glowing through the crystal cup. When the second strain successively commences after half a bar's rest, you do not think of the art of the composer; it seems as if the voices come in simply because they are inspired by the theme, and therefore cannot do otherwise. Surely such music must be superior to pieces that require the aid of "bells, anvils, and cannon," both in kind and in degree, as much as the highest pleasures of men are superior to the toys that delighted their childhood.

In concluding this letter, I wish it to be understood that I have only just touched the border of the subject; I have merely stated a few irrefragable truths, and made some applications of them, in the hope of setting other heads a-thinking.

I am, Sir, your obedient servant,

Norwich, Feb. 11.

THOS. D. EATON.

### CATHEDRAL NOTES.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—The favourite argument in favour of the music at our cathedrals being selected by clerical amateurs, is their presumed superior judgment in choosing words appropriate to the course of the Church's teaching.

On looking over the lists of anthems given at fourteen cathedrals on the 13th instant, I find that in *only four* do the precentors appear to have known it was Septuagesima Sunday. More than half of the total number, despite the special rubric, have no anthem at morning service; and two or three sing the canticles to chants, thus having no "Cathedral service" at all. The selection of anthems is decidedly mediocre. Out of nearly thirty, there are only three specimens of fully developed anthems of the English school: they are by Croft, Boyce, and Dr. Wesley. Pray continue these "notes," and oblige

Yours, &c.,

OBSERVATOR.

February 28.  
[Nothing certainly shews more forcibly the nakedness of the land, musically speaking, than the mere statement of facts printed week by week in this journal under the heading of "Cathedral Notes."—ED. MUS. STAND.]

### DRESS QUERIES.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Your readers may think me a "vain person" when they become aware of the questions I am about to put; but never mind—so long as I get answers I care not what may be thought of the questioner. I want to know what peculiar dresses belong of right to musical graduates. Of course the habiliments of a doctor are graver and grander than those of a bachelor, and I know that colours differ according to the place whereat one is dubbed; but what they are, and what are the differences between them, I would now ask—not knowing. To state these things in order, I ask—

1. What is the Doctor's dress at Oxford?
2. What is it at Cambridge?
3. What is it at Dublin?
4. What are the rights of Lambeth Doctors with regard to dress?
5. Are there Durham Doctors, and if so, their dress?
6. What are the appropriate habiliments of the Bachelors at these various places, or at such of them as grant the degree of Bachelor?

I think if these things could be put down in a plain, succinct manner, it would be useful to many besides myself, for the dress has something to do with taking a degree, not a few of our graduates paying their money and taking their choice solely because they have to do with surpliced choirs, and would look bigger than their subordinates.

Then I would ask what distinction awaits the musical graduate at the places I have named? I have heard that Lambeth doctors take precedence of all others, and may get upon the—? I really don't remember what, at Oxford and Cambridge; whilst "native" graduates are kicking their heels about in the cold below, and nursing the fires of envy in their hearts.

All this makes a wide subject; but if your readers will answer piecemeal, if they cannot grasp it as a whole, they will much oblige,

Yours, &c.,

March 1.

A. T. DUPPES.

P.S.—Is there any possible way of finding out how many Lambeth doctors have received the diploma, and their names? I imagine there must be some such record if one only knew where to look for it; it is a subject upon which many of us are very curious.

T. R. B.—We are exceedingly obliged for the trouble our correspondent has taken in our behalf.

J. R. R. (Chelmsford).—We accept the kind offer; but have really no room to chronicle the lady's "last appearances;" these may go on for years through the as yet unexhausted counties, towns, parishes, villages, and hamlets.

J. C. (Oldham).—We shall always be glad to hear of musical events in the neighbourhood.

D. R. Roberts (Wyndham-terrace).—We gladly accept so obliging an offer.

"Anglo-Saxon."—The lines have already been sent us, and were put into type. We do not understand the meaning of a second copy being supplied.

Inquirer.—We are obliged to remark that the subject is not suited to our pages; and that we can scarcely be expected to inflict upon ourselves and our readers what might lead to an endless controversy on the "confessional!"

\* \* An editorial want.—Wanted, in every parish in England, a correspondent who will report upon all innovations, changes or improvements in respect of the musical services, organ or architecture of the various churches; and upon any other musical or ecclesiastical matter of general interest.

\* \* Correspondents who kindly send us newspapers containing paragraphs to which our attention is desired, would greatly oblige us by tutting or otherwise marking the part of the paper they wish us to read.

\* \* The *Musical Standard* is the only English musical periodical neither the organ of the music trade nor the advocate of any musical society or system. It is conducted with a view to perfect independence of all party interests.

\* \* We frequently receive applications to supply information to obtain which we should have to search the files of our journal: we cannot undertake this serious task, nor is it fair to ask it of us. With each volume is furnished a copious index, and those new subscribers who do not care to purchase back volumes, should at least possess themselves of the indices, which will be supplied at twopence each.

\* \* We cannot undertake to saddle ourselves with replying to questions in the very next number after their receipt. Notices to correspondents are often omitted at the last moment through press of copy received late on publication day. Where the question is of importance, every effort will be made to ensure the early appearance of a reply.

BREAKFAST.—EPPS'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite. The "Civil Service Gazette" remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Made simply with boiling water or milk. Sold only in  $\frac{1}{2}$  lb.,  $\frac{1}{4}$  lb., and 1 lb. tin-lined packets labelled.—James Epps and Co., Homoeopathic Chemists, London.

## ST. THOMAS'S, PORTMAN SQUARE.

On Thursday evening in last week, a grand concert was given at St. James's Hall in aid of the Building Fund of St. Thomas's Church, Portman-square. The concert was in some respects rather noticeable, as, in addition to other works, Sullivan's "Prodigal Son" was first presented to a London audience. The first piece was a symphony in C minor by Méhul: this is pretty and correct rather than grand, full of imitations, but the subjects are too much worked, and it cannot be considered a work of genius. This was followed by a fine scena de aria, "Medea," by A. Randegger, an intensely dramatic composition, and ably written: it afforded a remarkably fine opportunity for display to Madame Rudersdorff. A short serenade by Mozart—new to London—was given; it is written for strings, and though sweet melodious music, is by no means a great work: the orchestra made two or three slips in it. The "Prodigal Son" followed, and the music improves on a second hearing: the effective scoring of the work and quaint accompaniment to the chorus, "Let us eat and drink," strike one with a special charm. The contralto song, "Love not the world," is the gem of the work, and it was beautifully sung by Mdlle. Drasdil; Madame Rudersdorff and Mr. Winn were the other soloists, Mr. A. Byron undertaking the tenor part in consequence of the absence of Mr. Sims Reeves. The choruses were fairly sung. The concert was under the direction of Mr. Randegger. There were calls for Mr. Sullivan at the conclusion of the oratorio. The customary apology and amusing laconic telegrams from the "great tenor" produced the usual hisses and shouts of laughter. We give the messages as a curiosity:—

[No. 1.]

"Queen's Hotel, Manchester.

"Journey from Scotland knocked me up. Weather so inclement. Will use every means for to-morrow. What hour am I required?"

[No. 2.]

"Queen's Hotel, Manchester.

"Regret exceedingly—cannot come to-day—quite impossible."

MANCHESTER.—Mr. Halle's audience on Thursday in last week had an opportunity of hearing Herr Wilhelmj in two of the "inevitable four" pieces chosen by violinists to display their talents to Manchester concert goers. His first piece, Bach's "Chaconne," was played in a manner which we venture to think was not one whit behind Joachim; and his other selection, Ernst's "Élégie"—which is performed here *usque ad nauseam*—was perfectly played. Miss Blanche Cole's efforts in so large a room as the Free Trade Hall were not very satisfactory. The band gave Beethoven's Eighth Symphony in excellent style, as also the overture to Cherubini's "Elise," Auber's "Zanetta," and that to Sullivan's "Sapphire Necklace" (first time); the latter making some impression on the audience. As far as can be judged from a first hearing, this composition would appear to have elements of vitality in it, though its construction is rather too fragmentary in our opinion.

BALLARAT (AUSTRALIA).—The Harmonic Society performed on Christmas night at the Alfred Hall, Haydn's "Creation," which, as the *Evening Post* says, "is a work of singular beauty; without the simply sublime and majestic grandeur of Handel, the exquisitely descriptive strains pervading the oratorio are redolent of sweetness and pathos. Recitatives, the most dramatic melodies that appeal to the heart; choruses of might, power, and harmonised with orchestral skill, that had Haydn written nothing else, would have handed his name down to posterity." Mr. Turner, well known in England as an able and intelligent musician when he occupied the post of principal tenor of Lincoln Cathedral, and afterwards went to Bristol as organist to one of the churches, conducted with his usual judgment. The orchestra was increased for the occasion, the chorus well balanced, and owing to the decided beat of the "chief," the oratorio was more than usually effective. Miss Staff was the soprano, and sang with taste and power. Mr. Oliver's fine tenor voice was once or twice over-matched, the melody being a shade above the better portion of his voice: he is deservedly a great favourite here.

Mr. Cazaly came out as effectively as ever in "Rolling in foaming billows." The duet, "Graceful Consort," and the trio, "On thee each living," were the gems of the evening: the choruses "Achieved" and "Sing the Lord," were admirably given; but the last-named was greatly marred by some impatient and selfish persons leaving the hall, thus destroying the pleasure of those who paid for hearing the work without being interrupted by an unseemly scramble to get away before the final chorus is concluded.

SPRINGFIELD.—On Sunday evening last, a full choral service was held in the Old Church in aid of the funds for the Chelmsford Infirmary. The church was crowded, many being unable to obtain admission. This choir has (says our correspondent) long taken the lead in church music in this neighbourhood, under the superior training of Mr. C. Owers, the choirmaster.

HOLLINWOOD (MANCHESTER).—On Monday last, a performance of the "Messiah" was given in the large Schoolroom, Bourne-street, under the direction of Mr. James Heaton, the proceeds to go towards establishing a Choral Society. The principals were Miss Clelland, Miss Harlowe, Mr. Dumville, and Mr. Clifton. There was an immense audience, and a large sum must have been realised.

BEVERLEY.—The Beverley Minster Choral Society gave a miscellaneous concert, in the large Assembly-room, last week. The instrumentalists were Messrs. Ridgway, J. Winter, E. Winter, T. Dalton, F. Dalton, Boyes, and F. Watson; vocalists, Misses Wreghitt, Stamford, Dentons, Ford, Smith, Hobson, Whiteing; Rev. W. B. Crickmer; Messrs. J. G. Watson, J. H. Hobson, F. G. Hobson, J. Ford, and G. Ford; and there was in addition a numerous choir. The Rev. W. B. Crickmer essayed a new song entitled "The true British nation," the chorus of which was received with especial favour. Miss Wreghitt and Mr. F. Watson were the accompanists, and Mr. Ridgway the conductor.

BINGLEY.—A dress concert was given last week in the lecture hall of the Bingley Mechanics' Institute, by a choir and concert party organised, trained, and conducted by the Rev. F. W. Davis, curate of Holy Trinity, Bingley. At the commencement of the present year there was a debt of some £1,300 on the institute building at Bingley, and since then and up to the present time £816 10s. have been subscribed and promised towards the discharge of the debt. The concert was got up for further assistance in the same direction, and the sum realised must have been considerable. The choir (about one hundred in number) have been under training by Mr. Davis for some time past, and they gave good evidence of his labour. The first part of the programme was devoted to secular, and the second to sacred music. The concert opened with a light lively piece, "You Stole my Love," which was rendered in a sprightly manner. Then followed "A Vintage Song" (Mendelssohn) by male voices. The four-part song, "Lutzw's Wild Chase," by Messrs. Davis, Widdop, Smith, and Ambler, was rather tame; a fault which was, however, somewhat redeemed by the effective chorus. One of the best sung performances of the evening was the duet, "Ah! che la morte" (Verdi), by Miss Mitchell and Captain Barraclough, Bradford.

YEovil.—The following is too fair a picture of amusements in this country town to be abbreviated. It would be well if all chroniclers were as outspoken:—"The ninth Amateur Musical and Literary Entertainment in connection with the Mutual Improvement Society took place at the Town Hall recently. The vicar of Yeovil presided; but the attendance was very small. The falling off can only be accounted for on the supposition that these entertainments have 'had their day' in Yeovil, as few things appear to be able to please the public long. The music has always been unexceptionable, and the readings have generally been good. The programme was a very fair one. The instrumental pieces consisted of Rossini's overture, 'Il Barbiere di Seviglia,' 'The Daisy Queen' waltz, by C. Coote, one of Rossini's quintets, for two violins, flute, violoncello, and piano; and a quadrille by C. Coote, in which several popular airs were

# Theme from a Sonata.

KOZELUCH.

*Dolce.*

The musical score is written for piano and consists of six systems of two staves each. The key signature has two flats (B-flat major), and the time signature is 2/4. The first system is marked *Dolce.* and includes a first ending bracket. The second system continues the melody. The third system features a repeat sign. The fourth system continues the pattern. The fifth system includes a first ending bracket labeled *1st.* and a second ending bracket labeled *2nd.*. The sixth system concludes the piece with a double bar line.



introduced, all of which were admirably executed. The readers were Mr. G. F. Rolls and Mr. May, both of whom took rather high flights. Mr. Rolls tried hard to do justice to the 7th scene from act 2 of 'The Comedy of Errors'—"All the world's a stage" &c., as well as the soliloquy on death, from 'Henry III'; but he pleased the audience much better by his rendering of an extract from 'Artemus Ward,' detailing the conversation between the showman and the members of the Woman's Rights Association. Mr. May was as unsuccessful as Mr. Rolls with his Shakespearean reading. He chose the interview between Wolsey and his secretary Cromwell, 'Henry VIII,' act 5, scene 2; but got on so badly that the audience had become rather impatient just as he reached the end, in consequence of which the last line but two—"Good, Sir, have patience," came out very much like a rebuke, and raised a hearty laugh. Mr. G. M. Thomas (the hon. secretary), recited Sir W. Scott's 'Death of Marmion,' and was much applauded. The only vocalist was Mr. J. Trask, of High-leaze, who sang J. L. Hatton's 'There are as good fish in the sea as ever yet were caught,' and 'Rupert the Ranger,' by W. H. Weiss. Both songs were fairly sung, the only defect being a lack of power."

**MERTHYR TYDVIL.**—A grand Amateur Concert was given at the Temperance Hall on Thursday in last week, and was in every respect successful. By the kindness of Mr. T. B. Meredith, a number of choice flowers and plants were placed in front of the platform, giving it a most agreeable appearance. The performers were all amateurs, consisting of sixteen ladies and the same number of gentlemen. The pieces were selected from Mendelssohn, Hatton, Blumenthal, Glover, Macfarren, Schumann, and Gounod; the programme of this most successful concert was concluded with a chorus. We cannot speak too highly of the arrangements of Mr. Lawrence, who had the entire management of the entertainment, nor of his skilful training of the choir, and his conduct of the performance, which must to a very large extent be credited with the success which attended the concert. We have great pleasure in stating that after all expenses were paid the handsome sum of £60 was handed over to the committee of St. David's Church, the object being to defray the debt of the same.

**HULL.**—The Vocal Society gave a concert last week, but from some unexplained cause the performance was below the average with respect to merit. The programme consisted of madrigals, part songs, and airs. Some of the full vocal pieces went well enough, and a few solos were tolerably well sung, but there were several items inexcusably indifferent. As usual with the concerts of this society, the programme was admirably selected. Any failure in the performance was therefore to be regretted. The Harmonic Society will shortly give a performance of Handel's "Judas Maccabæus," with full band and principals of high standing.

**HULME (MANCHESTER).**—The first of a series of concerts to be given in Hulme took place last week, under the conduct of Mr. Wilmot Holt. A most attractive selection of vocal music was given by the principal vocalists, Mrs. Cowley-Squier, and others. Herr Otto Bernhardt played effectively in two concerted pieces, including the Kreutzer Sonata, in which the share allotted to the piano was rendered with precision by Miss E. A. Johnson. A new feature in concert music was the execution of two solos and operatic selections by Mr. W. Cripps on Hargreaves's harmonium, which took the audience by surprise, as a pleasing novelty. Apart from the excellence of the solo stops, there is the true concert ring in this instrument. Mr. Holt accompanied the various singers.

**NORWICH.**—Noverre's Assembly Rooms were filled on Wednesday evening in last week with a fashionable audience, who were there by invitation to hear a selection of classical music by Mr. H. W. Kingston Rudd. It was a bold experiment to depend entirely upon fine compositions and legitimate playing, to entertain a large company for an entire evening. The result was, however, that every one was delighted; Mr. Rudd's programme included Beethoven's "Grand Sonata," Op. 26; Weber's Rondeau Brilliant, "La Gaité;" Handel's famous

"Lesson," No. 1, containing a prelude, an allegro, and an air with variations. This piece, though less hackneyed, is not less beautiful than the so-called "Harmonious Blacksmith." Moreover it contains passages more really difficult than the seemingly break-neck scale-practice runs with which the vulgar are astonished and delighted; also Weber's great L'Invitation à la Valse;" with Chopin's "La Berceuse," "Andante," and "Grand Polonoise;" in addition a song of Clapisson's, and Sir H. Bishop's "Spanish Quintett." Some amateur ladies and gentlemen of the Amateur Society kindly lent their aid. Mr. Rudd, remarks a local writer, "is a young artist who has long promised a promise strengthening for years, to earn for himself a name in his profession, and on this occasion, we do not exaggerate, he exceeded the hopes of his best friends. His choice of masters did his taste infinite credit, independently of which it showed that his studies were not confined to one style. His playing displayed very great felicity of execution and a clear articulation in the most rapid and difficult passages, a perfect command of his instrument. His touch is good and true, and in the upper notes light and sparkling, but particularly in Handel and Beethoven, he played like one who understood and appreciated the beauties as well as the power of those giants in their art. He did full justice to Weber, and not a few were glad to hear that glorious bit of Bach, which he played by desire of some of the audience, and he did it full justice. Chopping is not easy to comprehend, such is the unceasing play of his imagination. Mr. Rudd lost no credit by his reading or his execution of these musical coruscations." Another writer advises the musical public "not to lose sight of Mr. H. Rudd. He is evidently made of the right sort of stuff, and though he may not yet have seen twenty, he is already a credit to his native city."

**PETERBOROUGH.**—The appointment of organist to the Cathedral, rendered vacant by the death of Mr. Speechley, has just been made. There was a very large number of candidates, and the preliminary trials have extended over a considerable period. The Dean and Chapter were laudably anxious that the appointment should be given to the most proficient candidate, irrespective of local interest or feeling. Dr. Vaughan, the Master of the Temple, kindly allowed the use of that church for the final trials, which were attended by the Dean of Peterborough and the other members of the Chapter; Mr. E. J. Hopkins being the umpire. The number of candidates had been reduced to five; one of these obtained another appointment, and one withdrew at the last moment, so that the selection had to be made from three. In the trials the candidates were known to Mr. Hopkins by numbers only, and could not be seen by him, and they each played half an hour, the exercises being composed of various forms of church music. At the close, Mr. Hopkins reported in favour of No. 1, Mr. Haydn Keeton, who has since been formally appointed organist and master of the choristers. Mr. Keeton is a young man, was a pupil of Dr. Elvey, and has been organist at Eton. The stipend has been increased to £200 a year, which is said to be £20 a year more than is paid at Ely (more shame for Ely!) The services of Mr. Osmond, will, it is understood, be retained as assistant organist and choir-master.

**SHEPHERD'S BUSH.**—A concert was given on Tuesday evening last at Oaklands Chapel, when the new organ, built by Messrs. Nicholson and Sons, Walsall, was opened. The choir, consisting of 100 voices, under the direction of Mr. J. R. Murray, rendered the following in a very creditable manner: "Hear my prayer" (Mendelssohn); "The Wilderness" (Goss); "Incline Thine ear" (Himmel); "And the Glory," and "Hallelujah Chorus" (Handel); "As pants the Hart" (Spohr); "Kyrie and Gloria, 12th Mass" (Mozart); "The Heavens are telling" (Haydn); "In Jewry" (Whitfield). Mr. George White sang "Deeper and deeper still" particularly well. Mr. Robert Fieldwick, organist of St. John's, Putney, and St. Ann's, Wandsworth, accompanied on the organ, and played the following solos: "Prelude and Fugue" (Russell); "Offertoire" (Wely); "Andante in B flat" (Pleyel); March, "St. Polycarp" (Ouseley); Introduction, "Seven Last Words" (Haydn); "Fantasia" (Hesse); "Salve Regina" (Filby); "Andante in F" (Wely); "Offertoire in A" (Fieldwick). The organ is small

but does much credit to the builders; it has 7 stops in the great organ, and 4 in the swell, with 3 spare slides, and 16 feet open, on the pedals.

**LONG MELFORD.**—A concert in aid of the Church Choir Fund was given at Long Melford on Friday evening in last week (and repeated at popular prices on Saturday evening), which was both musically and financially completely successful. The most notable solos were Bellini's "Ah, non credea," Rossini's "Una voce," Gluck's "Che farò," and Molloy's "Vagabond," which were well sung by Mrs. Bree, Miss Sullivan, Miss Barnardiston, and the Rev. R. G. Green, who also took part in several concerted pieces. The programme also contained some pianoforte music, which was well rendered by Mrs. Martyn, Miss Frost, and Miss Ward. The choir of forty men and boys sang several part songs and choruses very fairly, but in these the female voices which used formerly to reinforce the treble and alto parts were very much missed. Mr. Orlando Steed was the conductor.

**WATERLOO (LIVERPOOL).**—The reopening of the organ at St. John's Church, Waterloo, which has been removed from the gallery to the chancel, and been enlarged and improved, took place recently. A service had been announced, and the spacious edifice was crowded to the doors. The organ is a really fine instrument, by Messrs. Bishop and Starr, and its manifold beauties and richness and variety of tone were ably displayed throughout the musical parts of the service by Mr. J. J. Monk, the organist. The choir was reinforced by volunteers from Seaforth, Crosby, and Liverpool; and though their singing altogether was highly creditable, and evidenced frequent and careful rehearsals, they were not always equal to the exigent music selected. The anthem, particularly (by Hiles), was too difficult for such a choir, and some of the congregation shewed unmistakable signs of weariness. With regard to the service generally, it went exceedingly well; the psalms for the day were rendered with spirit and expression, and the Cantate and the Deus, from Best in F, were almost faultlessly sung, the rich tones of the organ being most effective. An eloquent and appropriate sermon on the importance of praise in public worship was preached by the Rev. Dr. Clarke of Southport, from the 2nd and 3rd verses of the 14th chapter of Revelation. The following is the synopsis of the organ:—Great Organ, CC to F: Open diapason, dulciana (tenor C), clarabella (tenor C), stopped bass, principal, flute 4ft. (tenor C), twelfth, fifteenth, sesquialtra. Swell Organ, CC to F: Double stopped diapason (tenor C), violin open, metallic flute (tenor C), stopped bass, lieblich flute 4 feet (tenor C), principal, piccolo, oboe (tenor C), cornopean. Pedal Organ, CCC to E: Bourdon. Couplers: Swell to great, pedal to great, pedal to swell, three combinations to great organ.

### Cathedral Notes.

**DURHAM.**—Sunday, Feb. 27. Morning: Service, Travers, in F, Nares' Creed, etc., in F. Anthem, "As the hart pants," (Mendelssohn). Evening: Service, Attwood, in F; Anthem, "We praise Thee," (Purcell).

**ELY.**—Sunday, Feb. 27. Morning: Service, Boyce, in C; Anthem, "Praise the Lord, O Jerusalem," (Clarke); Introit, Kyrie, and Credo, Arnold, in B minor; Gloria, (Chipp); Evening: Service, Eldon, in C; Anthem, "O give thanks," (Boyce).

**HEREFORD.**—Feb. 27. Service, Ouseley, in C; Anthem, "How dear are Thy Counsels," (Crotch). Evening: "Stand up and bless the Lord," (Goss).—Feb. 28. Service, Porter, in D, Anthem, "O love the Lord," (Goldwin). Evening: Anthem, "The Lord hath been," (Wesley).—March 1. Service, King in D; Anthem, "Praise the Lord, ye servants," (Greene); Evening: Anthem, "Listen, O Isles," (Allen).—March 2. Service, Rogers, in A minor; Anthem, "Turn Thy face," (Attwood). Evening: Anthem, "Cast me not away," (Wesley).—March 3. Service, Ouseley, in B minor; Anthem, "Try me, O God," (Nares). Evening: Anthem, "Have mercy upon me," (Goss).—March 4. Service, W. King, in B flat; Anthem, "Unto Thee, O Lord," (Ouseley). Evening: Anthem, "Hide not Thou Thy face," (Farrant).—March 5. Service, Rogers, in D;

Anthem, "Remember not, Lord," (Purcell). Evening: Anthem, "I will seek unto God," (Greene).—March 6. Service, "Gibbons, in F; Anthem, "Let the words of my" (Barnby). Evening: Anthem, "Teach me, O Lord," (Attwood).

**OXFORD.**—Feb. 27. Morning: Goss, in A; Sanctus, (Aldrich). Evening: Elvey, in A; Anthem, "As pants the hart," (Spohr).

**SALISBURY.**—Sunday, February 27. Morning: "Te Deum," and "Jubilate," and Communion, Smart, in F. Afternoon Service: "Magnificat" and "Nunc Dimittis," Smart, in F; Anthem, "And there was," (Ouseley); Hymn, No. 73; Angel's Hymn.

**WINCHESTER.**—Sunday, February 27. Early Service: "Te Deum" and "Jubilate," Ouseley, in D. Second Service: Sanctus, Kyrie, and Creed, Walmisley, in F. Before the Sermon: Ps. 33, N.V., (Mozart). Afternoon: Before Sermon, Psalm 36, N.V., (Wesley); "Magnificat" and "Nunc Dimittis," Goss, in E; Anthem, "The Lord is righteous," (Handel).

**ST. ASAPH.**—Sunday, Feb. 27. Morning: Chants, Hayes, in E, single; Teesdale, in E; Service, Boyce, in C; Anthem, "Come unto me," (J. Stafford Smith); Hymn before Sermon, No. 152. Evening: Chant, Jackson, in B; Service, Whitfield, in E; Anthem, "In Thee, O Lord," (Weldon).

**BANGOR.**—Sunday, 27th. Morning: Psalms, Dupuis, in F; Anthem, "With Angels," (Pring); Sanctus and Kyrie, Weldon, in E. Evening: Psalms, Anon., in G; Anthem, "Hallelujah or the Lord God," (Handel).—Monday, 28th. Psalms, Dupuis, in G; King, in G; Anthem, "Call to remembrance," (Farrant).

**PETERBORO'.**—Sunday, Feb. 27. Morning: Travers, in F; Anthem, "If ye love me," (Tallis); Sanctus, Aldrich, in G; Kyrie, Mendelssohn, in G; Nicene Creed, Porter, in D. Afternoon: Walmisley, in D minor; Anthem, "In that day," (Elvey).

**LICHFIELD.**—Sunday, Feb. 27. Morning: Service, Barrow, in F; Anthem, "To God on high," (Mendelssohn). Litany, Loosemore. Communion, Hatton, in E. Evening: Ebdon, in C. Anthem, "Blessed be the God and Father," (Wesley).

**WELLS.**—Sunday, Feb. 27. Morning: Rogers, in A; Croft, in A; Sanctus and Kyrie. Evening: Nares, in F; "Sing, O Heavens," (Kent).—Monday, 28. Morning: Child, in G; "O give thanks," (Edwards). Evening: Child, in G; "Rejoice in the Lord," (Humphreys).—Tuesday, March 1. Morning: Creighton, in D; "Praise the Lord," (Creighton). Evening: Elvey, in F; "Proclaim ye this," (Pyne).—Ash Wednesday, March 2. No Service.—Thursday, March 3. Morning: Barnby, in E; "Hide not Thou," (Farrant). Evening: Russell, in A; "Lord, for Thy tender mercies sake," (Farrant).—Friday, March 4. Morning: Patrick in G. Evening: Creighton, in D; "O Lord, Thou hast searched me out," (Croft).—Saturday, March 5. Morning: Hodges, in C; "Try me, O God," (Turner). Evening: Patrick, in G; "Incline Thine ear," (Himmel).

**NORWICH.**—Sunday, February 27th. Morning: Service, Kempton, in B flat; Sanctus and Responses, Dixon, in B; Anthem, "What are these?" (Pierson). Evening: Service, Kempton, in B flat; Anthem, "I will love Thee," (Clarke).—Monday. Morning: Service, Ouseley, in D; Anthem, "This is the day," (Oakeley). Evening: Service, Goss, in E. Anthem, "He was cut off," (Handel).—Tuesday. Morning: Service, Walmisley, in D; Anthem, "The voice of the Lord," (—). Evening: Service, Matthews, in D; Anthem, "Praise the Lord, O Jerusalem," (Hayes).—Ash Wednesday. Morning, 8 a.m. Morning Prayer, 11 a.m. Service: Litany, Communion, and Communion Service. Sermon. Anthem, "Lord, when we bend before Thy throne." Evening, 5 p.m. Evening Prayer, 8 p.m. Litany, and Sermon by the Dean. Anthem, "Rock of Ages."—Thursday. Morning: Service, Monk, in A; Anthem, "Some put their trust," (Croft). Evening: Service, Rogers, in A; Anthem, "Have mercy," (Buck).—Saturday. Morning: Service, Dykes, in F; Anthem, "Hide not Thou Thy face," (Farrant). Evening: Service, Dykes, in F; Anthem, "My God, my God," (Mendelssohn).

**CANTERBURY.**—Sunday, Feb. 27. Morning: Service, Skeats, in C; Anthem, "If ye love me," (Tallis). Evening: Service, Skeats, in C; Anthem, "The wilderness," (Wesley).

**GLOUCESTER.**—Sunday, Feb. 27. Morning: S. S. Wesley, in F, through. Evening: S. S. Wesley, in F; Anthem, "Praise the Lord," (Mozart).—Monday. Morning: Rogers, in F; "In Jewry" (Clarke). Evening: Rogers, in F; "Grant us Thy" (Mendelssohn).—Tuesday. Morning: Hall and Hine; "Above

all praise," (Mendelssohn). Evening: Hayes, in E flat; "Praise the Lord," (Hayes).—Wednesday. Morning: Ps. 25; St. Bride's.—Thursday. Morning: Attwood, in F; "Enter not," (Attwood). Evening: Attwood, in F; "Thou, O Lord," (Webbe).—Saturday. Morning: S. S. Wesley's Ch. Service No. 1; "Save me, O God," (Nares). Evening: S. S. Wesley's Ch. Service No. 1; "O come hither," (Crotch).—Sunday. Morning: Rogers, in D, through. Evening: Kent, in D; "O Lord, rebuke me not," (Haydn).—On Wednesdays and Fridays during Lent the service is not choral.

EXETER.—Friday. Morning: Service, Creighton, in E. Evening: Service, Creighton, in E; Anthem, "I waited for the Lord," (Mendelssohn).—Saturday. Morning: Service, Leslie, in D; Anthem, "Blessed are the dead," (Spohr). Evening: Service, Kelway, in A; Anthem, "Rejoice in the Lord," (King).—Sunday (27th). Morning: Service, Dean, in C; Gilbert, F, Communion; Psalm 33rd, v. 1, 2, 3, 4, 5, and 6. Evening: Service, Elvey, in A; Anthem, "The Lord is righteous," (Handel); Hymn 188.

YORK.—Sunday. Morning: Service, Wesley, in F. Evening: Wesley's Recit. Anthem, "Ascribe unto the Lord," (Wesley); Hymns 168 and 275 (2nd tune).—Monday, Feb. 28. Morning: "If ye love me," (Tallis). Evening, "Rejoice in the Lord," (Purcell).—Tuesday, March 1. Morning: "To Thee, O Lord," (Mendelssohn). Evening: "O sing unto the Lord," (Greene).—Wednesday (Ash). Evening: "By the waters," (Boyce).—Thursday, March 3. Morning: "Try me," (Nares). Evening: "O rest in the Lord," (Mendelssohn).—Friday, March 4. Evening: "I will wash my hands," (Hopkins).

BRISTOL.—Sunday, Feb. 27. Morning: Croft, in A, Arnold, in A (S and K); Hymn 231. Evening: Arnold, in A; "In that day," (Elvey).—Monday. Morning: Rogers, in D; "O give thanks," (Tucker). Evening: Rogers, in D; "Awake, awake," (Wise).—Tuesday. Morning: King, in F; "O taste and see," (Goss). Evening: Kelway, in B; "As the hart," (Mendelssohn).—Wednesday. Morning: Gibbon's "Sanctus." Evening; Tallis, in D; "Lord, for Thy," (Farrant); Ps. 81. —Thursday. Morning: Creighton, in E flat; "Enter not," (Clarke). Evening: Creighton, in E flat; "Put me not," (Croft).—Friday. Morning: Purcell, in B flat. Evening: Purcell, in B flat; "Hear my crying," (Weldon).—Saturday. Morning: Aldrich, in G; "Have mercy," (Goss).

MANCHESTER.—Sunday, Feb. 27. Morning: Hymn 165, Walmisley, in D; Introit, hymn 212; Kyrie, Elvey, in A; Credo, Goss, in D; Anthem 251, "Blessed is he," (Nares). Evening: Hymn 37, Turle, in D; Anthem 278, "Save, Lord, and hear us," (Hayes).—Monday. Morning: Boyce, in C; Anthem 33, "I will arise," (Creighton). Evening: Goss, in E; Anthem 66, "Sing, O heavens," (Kent).—Tuesday. Morning: Hopkins, in F; Anthem 223, "How dear are Thy counsels," (Crotch). Evening: Hopkins, in F; Anthem, "As pants the hart," (Spohr).—Ash Wednesday. Morning: Gibbons, in F; Anthem 296, "Lord, for Thy tender mercies' sake," (Farrant). Evening: Gibbons, in F; Anthem 279, "Enter not into judgment," (Attwood).—Thursday. Morning: Chipp, in A; Anthem, "Turn Thy face," (Attwood). Evening: Chipp, in A; Anthem 54, "I will seek unto God," (Greene).—Friday. Morning: Ouseley, in G; Anthem 91, "Try me, O God," (Nares). Evening: Ouseley, in G; Anthem 236, "Great is the Lord," (Hayes).—Saturday. Morning: Harris, in A; Anthem, "Sleepers, wake," (Mendelssohn). Evening: Harris, in A; Anthem 121, "O sing unto God," (Greene).

WORCESTER.—Sunday, Feb. 27. Morning: Service, Walmisley, in C; Goss's "Creed," Anthem, "O Lord, my God," (Longhurst). Evening: Service, Walmisley, in C; Anthem, "In that day," (Elvey).—Monday. Morning: Service, King, in F; Anthem, "Behold now praise," (Rogers). Evening: Service, King, in F; Hymn 320 (Ancient and Modern).—Tuesday. Morning: Service, Travers, in F; Anthem, "The Lord hath," (Wesley). Evening: Service, Travers, in F; Anthem, "Then shall, &c." (Mendelssohn).—Wednesday. No Choral Service.—Thursday. Morning: Service, Croft, in A; Anthem, "Render your hearts," (Calkin). Evening: Service, Havergal, in A, Anthem, "Save, Lord, and hear us," (Hayes).—Friday. Morning: Service, [Chant, 76, single, Hymn, 170

(Ancient and Modern). Evening: Service, Kelway, in B minor; Anthem, "Lord of all power, &c.," (Mason).

CHESTER.—Sunday, 27th February. Morning: Service, Barrow, in F; Sanctus, Kyrie, and Creed, (King); Anthem, "How dear are Thy counsels," (Crotch). Evening: Service, Barrow, in F; Anthem, "The Wilderness," (Wesley).

CHICHESTER CATHEDRAL.—On account of the death of the Bishop, there was, according to usual custom on such occasions, no choral service.

LLANDAFF.—Sunday, Feb. 27. Morning: Benedicite, Best in C; Jubilate, Ouseley in E, 165; Introit, hymn 22; Kyrie, Attwood in F; hymn 72.—Evening: Magnificat and Nunc Dimittis, Cooke in G; Anthem, "Give the King thy judgments," (Boyce) Hymn 23.—Thursday, Anthem, "Turn thy face," (Attwood).

HARROGATE, CHRIST CHURCH.—Morning: "Te Deum," F. Helmore; "Jubilate," J. Clarke Whitfield; Kyrie, Mendelssohn, in A flat. Evening: Cantate and Deus, W. Bayley; Anthem, "Christ our Passover," (Goss).

BRIGHTON, ST. PATRICK.—Sunday, February 27. Morning Service: (Psalms and Canticles to Chants). Anthem, "Incline Thine ear," Himmel; Kyrie, D'Alquen; Creed, Merbecke. Evening: Anthem, "How lovely are the messengers," (Mendelssohn).

BRIGHTON, ST. JOHN'S, CARLTON HALL.—Sunday, Feb. 27. Responses, Tallis; Canticles to Chants; "Te Deum," Jackson, in F; Litany, Helmore; Kyrie, Whitfield; Cantate and Deus Misereatur, Jackson, in F.

MANCHESTER (ST. PETER'S CHURCH).—Feb. 27. Morning: "Te Deum" and "Jubilate," Dr. Chipp, in A. Anthem 160, "Here shall soft charity repair," (Dr. Boyce).—Miserere, Chipp, in A. Credo, Goss, in D. Offertorium, Monk, in F. Evening, Magnificat and Nunc Dimittis, Dr. Chipp, in A. Anthem, "Blessed is he that considereth the poor and needy," (Dr. Boyce).

MANCHESTER (HOLY TRINITY CHURCH).—Feb. 27. Morning: Anthem, "Forsake me not," (G. W. Martin). Introit, hymn 72. Kyrie, Credo, Sanctus, and Gloria in excelsis, Dr. Monk, in A. Evening: Anthem, "I waited for the Lord," (Mendelssohn). Hymns 175 and 18.

\* \* Correspondents wishing to have the services and anthems sung in their churches included in our weekly list are requested to send by Monday or Tuesday's post. Chants and hymns need not be stated.

## Foreign Notes.

"La Princesse de Trébizonde" is meeting with great success at Brussels.

"Saint Lucas," a short comic opera by Charles Miry, has been produced at Ghent.

M. Maurice Strakosch has organised a second tour for the purpose of performing Rossini's Mass.

The King of Prussia has given one hundred thalers to the fund for erecting a Gluck memorial.

"Les Deux billets," a new comic opera by F. Poise, was given last week at the Théâtre de L'Athénée, Paris.

The King of Prussia has conferred the Officer's Cross of the Order of the Royal Crown on M. François Bazin.

The classes of composition, counterpoint and fugue at the Paris Conservatoire, directed by M. Carafa, have been suppressed.

Wagner's "Lohengrin," after a five years' interval, is again to be put upon the Hamburg stage, with Nieman in the principal part.

The French musical newspaper, *Le Ménestrel*, is busy reprinting Dr. Burney's French and Italian Musical Tour, with annotations by M. Ernest David.

Madame Pauline Lucca has obtained a decoration at the hands of the Grand Duke of Saxe-Weimar, who has conferred on the artiste the "Medal of the Arts and Sciences."

Vienna is forthwith (like Paris, Berlin, and Brussels) to have its "concert populaires," concerts really popular, and on a scale adequate to the performance of large works. The Chapelmaster Calberg will direct the orchestra.

A new organ is under consideration for the old King's Chapel, Boston, U.S., at an expense of 11,000 dollars. The old organ built in England by Adam Smith, over a hundred years ago, was remodelled in 1860, but has never since given satisfaction.

A grand festival is to take place in a few days at the Paris Opera, the proceeds of which will be applied to the Berlioz memorial. The programme will include the famous duet of Beatrice and Benedict, also "The Captive," a grand dramatic scena by Berlioz, together with a selection from the "Alceste" of Gluck, a work which stood high in the esteem of the deceased maestro.

M. Maurice Richard, the French Minister of Fine Arts, has addressed the following letter to Mr. Balfe:—"I have the honour to inform you that by a decree dated the eighteenth of this month, the Emperor has named you Chevalier of the Legion of Honor. I am happy to have been able to propose to His Majesty, for this distinction, a composer whose works have already for a long time held a distinguished place in the repertoire of the principal lyric scenes of Europe."

### Table Talk.

Rossini's Messe Solennelle has been given at Brighton.

Mdlle. Mathilde Sawertal, a young singer from Pisa, has been engaged for Drury Lane.

It is rumoured that Mr. Charles Hallé is about to marry Mdlle. Normann Neruda, the violinist.

Beethoven's Mass in D is the novelty for the next Oratorio Concert, to be held on Wednesday next at St. James's Hall.

Mr. Ruskin, the Slade Professor of Fine Arts, has been lecturing at the Sheldonian Theatre, Oxford, on "The Relation of Art to Morals."

The Countess Delawarr has bequeathed the sum of £666 in the Three per Cents. for the choir and organist of Withyham, Sussex, a living in the gift of the Earl.

Mr. Sims Reeves's benefit concert takes place at St. James's Hall on Friday evening next, when he will appear for the last time in England previous to his departure for Italy.

A full choral service took place on Ash Wednesday evening in the Temple Church; it is remarkable as being the first evening service known to have been held in that venerable building.

The inauguration concert which was to have taken place last Monday night at Dr. Haynes's New Music Hall at Eton College, was unavoidably postponed in consequence of the death of one of the Eton boys.

The meeting of Parish Choirs is appointed to be held in Oxford Cathedral on Thursday, June 30, and the Bishop of Oxford is to preach the sermon. The anthems selected are "I will magnify," by Goss; and "Sing, O Heavens," by Lucas.

It has been currently stated that of the two architects who were concerned in the erection of the recently completed opera-house in Vienna, and which was somewhat severely criticised, one jumped into the Danube, and the other hanged himself.

We regret to find it stated by a correspondent of the *Brighton Guardian* that Mr. Kuhe will lose between £700 and £800 by his series of "orchestral concerts," projected in order to introduce to the public of that town oratorios and symphonies performed by the best talent. Nothing daunted, however, Mr. Kuhe has announced his intention of giving an equally grand series of concerts next year under a more attractive designation.

A comical incident, which might however have had a vastly different ending, occurred recently at St. Matthew's, Gosport. A little boy was tolling the bell, when a young negro, strolling into the gallery, alarmed the youthful sexton to such an extent that he "bolted from the place, making a great uproar." The

*Hampshire Telegraph* reports that in his fright he attempted to jump over the gallery, but was fortunately prevented.

Her Majesty the Queen is the largest subscriber to the cost of an organ about to be built by Forster and Andrews, of Hull, for the church of St. Thomas, Newport, Isle of Wight. The instrument will have three manuals and a pedal organ, containing in all about forty sounding stops. The church is a very fine one, and Her Majesty attends service therein two or three times during the time she visits her marine residence. The late Prince Consort took great interest in this church, and the Queen has placed therein a cenotaph to his memory.

"On prépare, pour le 18 mai, à Saint-James, sous la direction de Benedict, la première audition d'un nouvel oratorio du Révérend Frère Limpus, intitulé *le Retour de l'enfant perdu*."—Thus far a foreign journal.—The Reverend Frère, has, we believe, produced a little sacred ode entitled "The Return of the Prodigal," proposed long since to be issued by subscription as per invitatory circulars. Whether the progress of this undertaking has been hastened by the too brief treatment of the subject by Mr. Sullivan we are not aware.

Mr. W. G. Cusins has been appointed conductor of Her Majesty's Private Band, and of the State Concerts, in succession to Mr. G. F. Anderson, who retires upon a full pension. Mr. Cusins is well known as conductor of the London Philharmonic Concerts, and as a pianoforte player of some skill. He was a protégé of the late Prince Consort, who sent him to Leipsic for musical instruction, if we mistake not. Many of our readers will remember the great Chipp quarrel as the most striking event of the outgoing conductor's reign, several of the most able members of H.M.'s Private Band resigning in consequence of the angry feeling then called into play.

The Court of Queen's Bench recently delivered judgment in a long-pending cause involving the right of presentation to a canonry in Hereford Cathedral. A canonry fell vacant in 1867, and it was claimed by Dr. Jebb, the well-known writer on choral service and a stout defender of clerical rights, who had long held the prelectorship of the Cathedral by virtue of his office. The late Bishop of Hereford, Dr. Hampden, nominated Archdeacon Waring to the canonry, and the judges of the Queen's Bench have now decided that, according to the interpretation of the Act, the Bishop was right in claiming the presentation.

The death is recorded of Herr A. Berlijen, at the age of fifty-three. He was born at Amsterdam, and early in life had lessons in music from the most eminent professors, especially at Leipsic. He became more of a composer than a performer, and produced a great deal of operatic music. Herr Berlijen has, it is said, composed more than two hundred works, most of which have been published at Leipsic and Amsterdam; and among his manuscripts there is some oratorio writing. In 1844 he was honoured by having his "Triumphal Overture" (dedicated to Mendelssohn) played under the direction of Fétis. Some time later Louis Spohr directed another of his compositions, his "Sinfonie" at Cassel. Herr Berlijen appears to have been singularly fortunate in receiving favours from the crowned heads of the Continent.

Our readers will remember the advertisement in our columns announcing the vacant organistship at Peterborough. The final competition took place last week at the Temple Church. There were over one hundred applicants. The trial has been pending for several weeks, the Dean and Chapter selecting ten of the candidates, each of them to play several days at the cathedral, and out of that number five were drawn to display their manipulative skill on the organ at the Temple Church, London. The following were the five last competitors:—Mr. Colbourne, organist to the Rev. Sir F. G. Ouseley; Mr. W. Parrott, of Wigan; Mr. Scott, formerly of Ely Cathedral; Mr. Dewsbury, of Cambridge; and Mr. Haydn Keeton, Mus. Bac., Oxon. When the candidates had finished their performances, Mr. Keeton was announced to be the successful competitor. Mr. Hopkins, the organist of the Temple Church, was umpire.

An accident of a very distressing character happened to the Rev. A. H. Cummings, a minor canon of Bristol Cathedral. The rev. gentleman preached on Sunday in Bushey Church; and

he was staying at the house of Mr. Harold, near Chipperfield. Mr. Harold had just come home from Australia, and some festivities were being held to celebrate his return. In honour of the event it was resolved to fire off a small cannon which Mr. Cummings had brought with him from Bristol. Unhappily the cannon burst. At first it was not supposed that anybody was hurt by the explosion, but the screams of agony which proceeded from the rev. gentleman as he lay prostrate on the ground, excited the fears of those around him, and it was then found that he had received terrible injuries. His left leg was horribly shattered, and his right leg was very much hurt. The sufferer was then taken to University College Hospital, where he underwent amputation of the left leg above the knee. The latest account we hear (says the *Hertford Mercury*) is that Mr. Cummings is going on as favourably as could be hoped; but that his life is not out of danger.

#### Appointments, &c.

Mr. C. D. Menzies has been appointed organist of Rams Episcopal Chapel, Homerton.

Mr. J. B. Jepson, jun., has been elected organist at the Tabernacle, Sheffield, *vice* Mr. Thomas Wild, resigned.

A son of Mr. Jackson, music-seller, St. James's-street, Brighton, has been appointed to a vacancy in the choir of Eton College.

We are enabled to announce that Mr. T. E. Aylward, of Salisbury, musical editor of the *Sarum Hymnal*, and formerly a pupil of Dr. S. S. Wesley, has been appointed to succeed Mr. F. E. Gladstone as organist of the Cathedral of Llandaff.

### Snaps.

(From the Tub of our own Diogenes.)

#### A NEW DICTIONARY OF MUSIC: BY DIOGENES.

**Bagpipe.**—A murderous instrument, which none but whiskified Scotchmen are ever bold enough to remain within earshot of. The terrible effects of this vile production upon the musical organisation of foreign soldiers have generally made them fall an easy prey to the cacophonous northlens, whose bravery has vastly benefited by tradition, in consequence. Its only rival is the hurdy-gurdy; but the want of power of the last-named favourite of the sunny south would prevent its being nationally recognised in the land o' cakes to the disparagement of the discordant pipes.

**Ballad.**—A form of composition which, though 'simple, was much affected by really great melodists. We are all of us a peg or two above great melodists now, a terrible row being the high road to earthly felicity. Ballads are chiefly known through music-sellers' concerts, and many flat fish are beguiled by the "net" prices to the trash recommended in the programmes thereof. The whole arrangement, in fact, may be said to be "fishy."

**Barcarolle.**—A very romantic term for a piece of music: the composer should imagine sea sickness and the barque a-rolling; he will then make a fair barque-carol; that is, if he "pitch" his key correctly and throw in a few words to complete, even if tardily.

**Bachish.**—A term inconsiderately applied by some would-be-thought organists to anything particularly hard, ugly, ineffective on the instrument (when played with "chorus-of-cats" coupler drawn), and generally delivered with all the passionate expression of the matutinal coffee mill.

**Bellows.**—The lungs of the organ: very liable to consumption. When they are (a) flat down, strange to say they are inflated by a mere (b) lower.

**Banjo.**—One of the most mirth-producing instruments ever known. A man with a black face walking about with one of these in his hands has been known to furnish an evening's entertainment, even although he may have done nothing else. No other instrument known to us possesses this peculiar property. The glory of an Ethiopian minstrel is his teeth.

**Bow.**—The "arcades ambo" of the violin: the noisiest stick in the hands of sticklers for a vile innings in the realms of music.

**Bass (Thorough).**—Often confounded with Double Bass!—a term of which the meaning (if it ever really had any) was rather pedantic, and one which ought now to be entirely obsolete; it appears to have been a slovenly, lazy system of doing imperfectly by means of figures what would have been much better written down by the composer.

**Bachelor in music.**—At Oxford, one who has been bitten by music, and hopes to be speedily doctored. With most of these musical celibates single chants are greatly preferred.

**Bell.**—When cast by Warner is a warning to dilatory ladies to complete their toilet, put on their bonnets for church, and compete thereby with their neighbours.

**Bassoon.**—In country dialect a term interchangeable with "Baboon." "I go," quoth John, "to 'ear the Baboons!" when asked why he was leaving his own church for one where there was a famous orchestra.

**Beating time.**—For this purpose the best conductor should be Mr. Beater, his heirs, administrators, and assigns of the same patronymic. *Nullum tempus occurrit regi beato*, "it never occurred to the King to beat time." See "Vit. Colis Veteris Regis in Epulis Vetust. Mon." (We are aware that Doctor Quad. W. Rangle has disputed this reading: he disputes most readings—except, indeed, penny readings; for the penny reading is dear unto the penny mind.) Time is the soul of music, and how to beat time is the root—the beetroot—of the matter. See "Root's curriculum."

**Cantabile.**—After the manner of a Cantab: term otherwise obsolete.

**Canticle.**—An ecclesiastical style—a stile over which many vaulters have o'erleapt themselves. A good deal of cant has been expended *tediously* enough, upon the subject.

**Cantilena.**—A tune—terra incognita—a mine worked out. See "Empty Void."

**Canon.**—A composition the parts in which never catch each other, there being infinite canons, canons 3 in 1, and so forth. This is why the canons at a cathedral are so called; they serve in turn, and consequently never catch each other, and there are three in one cathedral: like their musical prototypes, when they have been once heard no one even in his dotage ever wished to hear the majority of them again. By far the most popular one, too (and this strengthens our remark), is "Non nobis"—words which freely but correctly translated may mean "Not for us!" See also "Minor."

Key to last week's puzzle:—Storage; Shield; Bishop; Carafa; Abt; Nares; Ries; André. Nearly correct solutions are to hand from Mrs. Thos. Kilner, Mr. Herbert S. Irons, C. A. B., G. C., and others. Correct solutions have been received from the Rev. A. L. Lewington, M. D., B. J. W., &c. Vocalists next week.

Diogenes (who never disoblige) has been entreated to throw a few more puzzles from his tub.

We spent our Christmas on board ship.

Vandyke should be esteemed by lovers of true painting. What nonsense.

The old soldier furrowed with many a scar eyed the children of the village with curiosity.

He took him by the hand, elbowing his way through the crowd at the doors.

Can you correctly write of anburn eyes, or should it be only applied to the hair?

It is easier to learn old tunes than new.

George and Ben. are sure that music is a fine art.

A new edition of a well-known history of the organ has been "preparing" any time these seven years past. It is presumed that the Herculean task of collecting all the organ synopses that have made their appearance in the twelve volumes of the *Musical Standard* (to say nothing of the outlay in paste to stick them down with, and paper to stick them down upon) may, with the serious manual labour involved, delay for a few more years the publication "by subscription" of the improved edition of so *recondite* and expensive a compilation!

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\*. \* MANY OF THESE PIECES HAVE BEEN FOUND EXTREMELY USEFUL FOR SHORT VOLUNTARIES AND FOR SUNDAY INSTRUMENTAL MUSIC IN THE DRAWING ROOM.

PARADISE, Minuetto .. .. .	No. 86	KOZELUCH, Andantino .. .. .	No. 162	FELTON, Largo from a Concerto .. .. .	No. 226
CRAMER, "Aria all' Inglese" .. .. .	88	CRAMER, Movement .. .. .	163	GREENE, Grave from Fourth Voluntary .. .. .	227
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# The Musical Standard.

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PRICE TWOPENCE.

## CATHEDRAL "BEGGARY."

**C**LERICAL treatment of choristers is still tending to degradation in many quarters ; but the report of what has been done in one of our principal cathedrals (York) is almost beyond belief. Under the pretext that the funds of the choir of that splendid building are insufficient for their purposes, the miserable and degrading practice of placing choir boys at the doors to solicit aid has been resorted to. These little fellows are not allowed to go from stall to stall or from bench to bench, but must take their stand at the entrances to the choir to bow to the departing congregations, and receive their coppers ; a proceeding which is tantamount to ordering them into the street to beg their daily bread. Now, where is the reason to be found for this extraordinary clerical order ? To say that the cathedral funds are insufficient for the choir expenses is, we are afraid, only a subterfuge—an unpalatable term no doubt—but one which we fear is justified. No one will believe that the pecuniary resources of this or any other of our English Cathedrals do not provide for the performance of the choral services just as efficiently as the clerical functions ; and if the money for the choir has been gradually absorbed by other channels, steps should be taken to restore it to its proper course ; notwithstanding that the lapse of years or ages of misappropriation may have lent to what is wrong the appearance of what is right, in the eye of those who enjoy the questionable advantage pertaining to the "man in possession." We presume the amount required to meet the extra exigencies of the choir, even according to a Dean's estimate of efficiency, will be but a trifling sum ; but suppose it to be £1000—a very extravagant estimate we hear a Dean or a Canon remark—what department of the establishment would perceptibly suffer were that amount conceded to the needy choir fund ? We consider that the Dean, in making the appeal he is reported to have made, has thrown considerable discredit upon his church, and furnished another reason for a parliamentary overhaul of the whole cathedral system. There is a fine field for such an inquiry ; and it would, we feel assured, result in a recommendation to abolish a formidable list of sinecure offices of the Gregory class. Appeals of the kind made in the Dean's sermon must tend to open the

eyes of the public ; so that thus far the very reverend of York has stumbled into a serviceable act unintentionally, or rather under a mistaken notion. But what say the organist and choirmaster, or the gentlemen of the choir, to the humiliating position in which the boys have been placed in being ordered to beg at the doors of the church ? They cannot fail to see the degrading nature of the command, inasmuch as it has arisen from no real necessity, but from a desire to protect other interests ; and such being the case, the order has not that holy sanction which attaches to the ordinary offertory system. Are the adults of the choir so complaisant, or so much under subjection, that they dare not remonstrate ? If they be so, they must not be surprised at having imposed upon them some analogous and undignified requirement. On all the grounds of self-respect or of professional reputation, the gentlemen of the choir, from the organist downwards, ought to protest against this new notion expressed through the Dean. We should be the last to countenance any act of an insubordinate nature in protesting even against an order which is unjustifiable on any reasonable pretence ; and we say this much, notwithstanding any plausible remarks that may have been uttered in the pulpit, where unfortunately the *contra* side of the question would have no recognition. We observe, too, that the collection by the surpliced boys is to be made after the afternoon service—the service at which strangers are mostly present ; when also those who are not regular worshippers within the walls of the Minster look in to admire the proportions of the edifice ; to enjoy the venerable associations of the place, or to benefit by sacred reflections, which many are capable of doing without participation in the more formal worship. What then will be the impression of all these casual visitors on seeing the compulsory importunity of the chorister boys ? Will not the unanimous query be—"Has it only just been discovered that the princely endowments of York Cathedral are insufficient for the maintenance of the choir ?" Not one individual in a hundred will believe that the department is insufficiently provided for. The experiment must be damaging, and will we imagine soon have to be abandoned, the present resources of the cathedral being made to furnish what additional outlay is necessary. The salaries or stipends of the lay clerks should be advanced, so that it would be unnecessary for these gentlemen to augment their

incomes by taking secular concert engagements in different parts of the country, or by accepting mechanical employment as pianoforte tuners. The cathedral dignitaries at Durham a few years ago secured the exclusive service of their lay clerks by increasing their yearly pay; and we fail to perceive why the same course should not be adopted at York, and that without placing the boys at the Minster doors, collecting-plates in hand. If the gentlemen of the choir require additional consideration, is there not the same thought or care required for the boys both in a pecuniary sense, and in their general education? In the interests of religion, no less than in the matter of conducting cathedral affairs in decency, in order, and in charity, more respect should be paid to the choral departments, at the hands of the ecclesiastical heads. Diogenes, in digesting the subject in our last issue, suggested one result of placing these lads at the doors of the cathedral—namely, the great risk they would run of suffering physically by the colds they would be certain to take. Sims Reeves teaches the public how important it is to take care of the delicate organs of his voice; and have not the boys under notice an equal interest in their bodily health? Clearly the cathedral dons of York take little thought for them in this respect; and lastly, Diogenes makes another suggestion to the effect that, whatever money may be collected by the new process, will “fly to the chest;” that is, the choir will collect the money, and the dignitaries take charge of it. The course adopted to raise the wind at York carries injustice in all its aspects; but chiefly on the ground that such a course is altogether unnecessary, because if equitably applied, there can be no doubt whatever that the cathedral funds are ample for maintaining the choir, both in respect of efficiency and numbers.

### Rebicks.

THE GENTLEMAN'S MAGAZINE, (No. 21), ART. “WAGNER.”  
Bradbury & Evans.

THE *Gentleman's Magazine*, a periodical now making worthy endeavours to ingratiate itself with the lovers of magazine reading and admirers of monthly doses of fiction, has produced and obligingly brought under our notice an article, of which the title is “A Word for Wagner.” It may be that many will deem it high time that something was said for the composer in question, it being probable that no one of all the composers the world has produced has been so shamefully and shamelessly treated; and this too by some who have assumed to speak in the name of England and the English. We are wont—too much so perhaps—to pride ourselves upon the fair play which everything meets in our land, and to

brag of it too upon occasion: where is the fair play extended to the man whose name we have mentioned above? Daring to differ from the ordinary run of thinkers and workers, and having the hardihood to state his differences plainly and without affectation, having too the genius to make these statements eloquently and forcibly, he naturally stirred up enemies. His enemies, moreover, pursued him with sneer and with article, with parody and libel perchance, in the public press; and when he came over as a stranger to conduct, the Philharmonic Orchestra received him with derision, and petulance, and spite, as unjustifiable as inhospitable and un-English. We have reason to blush when calling to mind some words that were written against Wagner in the name of music and England; and it is well that sufficient courage is left among us to make it still possible to indite anything in a spirit of candour. Not that the article before us is indiscriminate praise; indeed no article could be, which was just. We are directed pretty clearly to Wagner's theories of art, and an endeavour has been made more than once to explain what is beyond explanation. The writer (who is unnamed) occasionally indulges in very florid writing, gloats over this air or that, and waxes warm indeed in eulogies; but he has the manliness to look at the other side of the question, and to tell plainly what he thinks of it. For instance, we are plainly told that Wagner's operas will never get a hearing, the reasons for this being argued. We entirely assent to the propositions that Wagner has been made too much of, and on the other hand too mercilessly decried. There was no occasion to do either the one or the other. We would give him a patient hearing, would ourselves gauge his merits and his defects, a self-made opinion being usually worth many thousands taken at second-hand. Our readers will do well to look up the article to which we have drawn attention, and they will find sufficient variety in the other literary contents of the magazine.

“IL PRIMO SORRISO.” Composed and Dedicated to Mrs. Abdy Fellowes, by Signor Guglielmo. London: C. Lonsdale.

THERE is just this difference between the writing of a singer, or one thoroughly familiar with vocal art, and that of the ordinary composers—*Fluency*. The song before us might almost have been extemporised to the words by an impassioned singer, so vocal, so free is it. There are plenty of directions as to the doing of the melody; so if the student is unable to grasp the composer's intention, it must be his own fault, considering that Italian dictionaries are now cheap.

“SUMMER, COME!” Song. The Words by Charles Swain. The Music by J. Hallett Sheppard. London: Lamborn Cock and Co.

SEARCHERS after a good mezzo-soprano song will be glad to know “Summer, come!” The melody is vocal and graceful, and the accompaniment is the evident work of a musician. This last is rather above the ordinary young lady level of difficulty, and does not allow quite so much liberty to the singer as some like to take; but

admitting that "there is a time for everything," in a slightly altered acceptation, these things can scarcely be regarded as blemishes.

### ORATORIOS AT CHURCH-LANGTON.\*

(Continued from page 104.)

"Out of the art;" abominable cruelty; a fiendish gamekeeper; success; conveyancing.

This summer, the celebrated painter Mr. Penny, came to Langton, in order to take the portraits of my wife and myself for the picture gallery. They are full lengths, and he has succeeded in mine—[my age at this time is thirty-eight, and Mrs. Hanbury's twenty-eight], which most people say, is very like, if the observer looks to it from the right in front; but if viewed from the left, or rather behind the picture, it shews a seemingly different person. He several times attempted Mrs. Hanbury's picture, and as often failed; and has paid her the compliment, that she is out of the art. Several other painters have since attempted a likeness, but in vain; so that if ever we have a picture of Mrs. Hanbury, it must be when age has brought her under the power of pencil and paint.

This summer was murdered in the most barbarous manner the best spaniel perhaps that ever entered the field, and the best greyhound that ever run. With these I had been often entertained in my morning walks, and frequently, unexpectedly, by a course of an hare the spaniel had started. The greyhound seldom missed of his aim; and so dexterous was the spaniel in his way, that I had an instance of his starting an old hare, and fairly running her down without any assistance.—[The hare weighed eight pounds, was perfectly sound, and the chase lasted about three-quarters of an hour.]

To deprive me of these pleasures, afforded me in my morning recreations, I had discharges from Mrs. Pickering and Mrs. Byrd, for taking them with me in their manors. To these I paid no regard, and as they never brought any action on that account, it may be supposed, they could find no just cause to ground one. What then is to be done? Some method is to be contrived to deprive me of my attendants; the spaniel therefore was the first object destined for destruction. He was small and of a beautiful black, and had been used to the parlour; and being absent about an hour, came reeling home in the agonies of death; and in about a quarter of an hour after, died in the seemingly most excruciating tortures. Suspecting some villany, I ordered him to be opened, but found everything perfect and entire; I then directed him to be skinned, and coming to the loins, found the traces of a table-fork, which was stuck into the kidneys, and which was the occasion of his speedy and dreadful death.

A few days after this, my best greyhound was struck in the loins, in the like barbarous manner, which brought on the same kind of speedy and agonising death: and this was the catastrophe of these two noted dogs, which had been much talked of, and were famous amongst sportsmen, as being most perfect in their kind.

Some time after this, their gamekeeper, in company with his nephew, buried two dogs alive: they were the property of Mr. Wade, a substantial grazier, who had grounds contiguous to a place of cover, called Langton Caudle, where was often game; and where the unfortunate two dogs, straying from their master, had been used to hunt. The gamekeeper and his nephew being shooting in this place, the dogs, upon the report of the gun, made towards them. Their shooting them or hanging them would have been merciful, but they buried them alive; and, what words can express the abhorrence of such barbarity to such innocent creatures following the dictates of nature? To prevent a possibility of their scratching a way out, they covered them down with black thorns; over these they laid a sufficient quantity of earth and one large stone, which they rammed down with their heels. Day after day the dogs were heard in this place,

with the howling, barking noise of dogs that were lost. Some people resorted to find them out, and wondered it was to no purpose, for nobody could suspect the dogs were under ground; and thus after calling and whistling them, and seeking them for some time, returned, amazed that lost dogs should continue so long in that place; but a sight of none could ever be had. The noise was fancied to come sometimes from one quarter, sometimes from another; and when any came near the place they were in, they ceased howling, expecting their deliverance was at hand. I myself heard them ten days after they had been buried; and seeing some people at a distance, I enquired what dogs they were. "They are some dogs that are lost, Sir," said they; "they have been lost some time." I concluded only some poachers had been there early in the morning, and by a precipitate flight had left their dogs behind them. In short, the howling and barking of these dogs was heard for near three weeks, when it ceased. Mr. Wade's dogs were missing, but he could not suspect those to be his; and the noise ceasing, the thoughts, wonder, and talking about them, soon also ceased. Some time after, a person being amongst the bushes where the howling was heard, discovered some disturbed earth, and the print of men's heels ramming it down again very close; and seeing Mr. Wade's servant, told him, he thought something had been buried there. "Then," said the man, "it is our dogs, and they have been buried alive: I will go and fetch a spade, and will find them, if I dig all Caudle over." He soon brought a spade, and upon removing the top earth, came to the black thorns, and then to the dogs, the biggest of which had eat the loins and greatest share of the hind parts of the little one; and of which the man is ready at any time to make oath. I have been the more particular in this account for the sake of those who are fond of natural history, as it affords an experiment which (though one should have thought human nature could never have been tempted to try, yet nevertheless being tried) may afford some satisfaction to naturalists relative to the subsistence of such animals without food, the power of hunger, etc.

This gamekeeper was a substantial farmer in the parish, but one of the ladies' creatures; and we need not wonder, that notwithstanding such inhumanity, he was not discharged from his office (!)

This winter I was deeply affected by the loss of two of my very ingenious friends and acquaintance, the Rev. Mr. Charles Churchill and Mr. Robert Lloyd; whose abilities in the poetical world are well known, and whose works, replete with such fire of genius, justly entitle them to the highest place in the first class of this age. What made the loss still greater to me, we had entered into some engagements for the public, and that the death of one must quash the intentions of the other. We had entered into a mutual engagement to present the public with a new edition of Virgil. The translation was to be by Mr. Lloyd, in long measure; and I agreed to write the notes, but particularly to give the modern titles of the different shrubs and plants, together with their order and class in the Linnæan system. I had laid the foundation of an oratorio, or sacred drama, of that most proper, though hitherto not thought of subject, "Job;" and he agreed to put into verse such parts as were necessary, and compose such songs, recitatives, and airs, as the nature of such a performance should require.

But though the loss of these two friends was very affecting to me, my trustees had no very great reason to be sorry.

Mr. Lloyd's poem called "Charity," which contained general satire on the trust, was to be succeeded by another called "Trustees," in which separate characters were to be handled.

Churchill promised us something in his way, and engaged to preach the opening sermon—[he had laid aside the gown, as he called it, but said it would afford him the utmost pleasure, on such an occasion, once again to mount the rostrum], when the charities were settled upon my much-enlarged plan.

Besides these, Lloyd had laid the foundation of a poem called "Church-Langton," which would have been chiefly descriptive in the various parts of botany and gardening: so that the public had great reason to lament the loss of these two very great men, whose untimely death frustrated their expectations of such masterly performances, as they assuredly would have been, on such interesting and pleasing subjects.

\* "The History of the Rise and Progress of the Charitable Foundations at Church-Langton; together with the different Deeds of Trust of that Establishment. By the Rev. Mr. Hanbury. London: 1767.

This winter, about Christmas, Mrs. Byrd was called to her account.

The amount of this winter's sale was pretty considerable. The blessings of success still attended the scheme; and by the summer 1765, I found myself reimbursed of all my expenses attending the plantations, organs, gallery, bells, etc., and had near £1,500 owing me in the books.

It may be imagined, that long before this time, and as the long-wished-for sum was accumulating, I was settling my final plan, or the manner of fixing the charities in the proper channel of their true destination. Deeds of trust of such a nature as such an establishment would require, seemed to be out of the way of attorney-practice, and every one told me there was no pattern. This put me upon thoroughly weighing what a deed of trust ought to consist of, and the considerations that occurred prompted me to draw up the deeds in the manner hereafter published. Having finished them, I consulted my worthy friend Mr. Maunsell Hill, whose abilities in every branch of the law, as well as integrity and assiduity in practice, are well known and admired; and who gave it as his opinion, that the deeds were properly drawn up, and were both binding and strong. He said he did not know of any precedent; but afterwards he found, in a modern book of conveyancing, the form of a deed of trust for conveying of lands or money to charitable uses. Accordingly, I was for altering them agreeable to that form, which he opposed, and said the manner I had drawn them up was better; and which I mention to satisfy those who may think they are not right, because not exactly conformable to the accustomed precedents of conveyancing. If I have descanted in those deeds more than what lawyers will think necessary, it is with a view only to avoid possibility of mistake in my meaning; and to convince the world of the propriety, utility, and tendency of the different foundations established by the respective deeds.

#### OPERATIC PROSPECTS.

THE prospectuses of the rival opera-houses are now published, and we may therefore form some idea of the approaching campaign. One thing is plain—that if all the artists announced actually appear, London will this season witness such a concentration of operatic talent as has not been known for many years. Indeed, it is hardly too much to say that almost every first-class artist in this department will be in London next quarter; from France and Russia, Spain and Sweden, Italy and Germany, the industrious agents of the rival *impresarios* have engaged all the song-birds they could entice into their respective nets by the tempting bait of an exorbitant salary. We shall not enumerate the names of all the familiar and unfamiliar singers engaged, or of the mostly well-known works advertised for performance; but confine ourselves to a few general remarks on the rival prospectuses. We fancy there is a design to aim at a particular and minute rivalry, more likely to end in both parties ruining themselves and their opponents, than in either of them gaining any decided superiority in public favour. From the opposition of the brilliancy and passion of Madame Patti *versus* the poetic ideality and sweetness of Mdle. Nilsson at the head of the list, to the feebleness of Signor La Rocca *versus* the coarseness of Signor Zoboli at the foot, everything in one seems to be set up as a rival to something in the other. In one respect, however, the Drury Lane *impresario* leaves his rivals far behind. At Covent Garden we are only promised two novelties, Campana's "Esmeralda," a new work by a composer almost unknown in England, which has lately been produced at that most excitable capital (in matters musical) St. Petersburg; and Verdi's "Macbeth," which not even the managerial puff can induce us to regard as an interesting announcement. But Mr. Wood's list of promised novelties fairly takes away one's breath; Thomas's "Mignon," Wagner's "Flying Dutchman," Mozart's "Oca del Cairo," Weber's "Abou Hassan," Cherubini's "Deux Journées," Rossini's "Otello" and "Tancredi," and "Silvaggia" by Sig. Schira.

Of course no one will believe in the production of all these novelties during the short period of the operatic season, or own part we shall be quite satisfied with the "Otello," and "Deux Journées," the production of

which was first suggested in these columns two years ago. We sincerely hope Mr. Wood will give us this, and, if possible, the "Otello," whatever may be the fate of his other promised novelties. The two operas (or rather operettas) of Mozart and Weber would doubtless make a pleasant and interesting entertainment; but they are hardly important enough for performance on a grand scale. M. Thomas's name has been made so prominent by the exquisite fascinations of his incomparable Ophelia, that the production of "Mignon" is inevitable; but though that opera will no doubt be worth seeing for the sake of the actress, we should be glad to have also some novelty which should be worth hearing for the sake of the music.

Of the new singers named in the prospectuses, Mdle. Sessi is the only one at Covent Garden as to whom there can be said to be any curiosity, or on whom the directors appear to place any reliance; all the other *débütants* being cast for insignificant parts. It is, we hope, unfortunate for this young lady that her Parisian reputation seems to depend quite as much on the extraordinary length and beauty of her hair, as on any qualifications more distinctly musical. In this matter also, Mr. Wood seems to take the lead, much interest having been (perhaps artfully) excited with respect to the *débüt* of Madame Monbelli (a most accomplished concert-room singer), and of Mdles. Reboux, Lewitzky, and Savartal. We need not wait to congratulate all opera-lovers on the return of Madame Trebelli to the lyric boards, and every one will be glad to see again M. Faure, most admirable of Mephistopheleses (we don't see any other way of writing that dreadful plural).

As to the orchestras, we may presume as no change is mentioned at Covent Garden, that the principal violin will remain in the well-qualified hands of Mr. Carrodus; whilst at Drury Lane the duties of orchestral leader are to be entrusted to Herr Strauss: it is not stated whether the gentleman intended is Herr J. Strauss (composer of waltzes, and most frisky of conductors) or Herr L. Strauss, well known to frequenters of the "Monday Pop" as a first-class violin and tenor player, or whether a *tertius quis* is meant: we believe however that the second-named artist is intended. Drury Lane will have only one conductor, the well-tried Signor Arditi. Covent Garden, notwithstanding the failure of the experiment last year, intends to try once more the plan of having two conductors, each superseding the other alternately. The two gentlemen who are to occupy this eminently undesirable post are Signor Vianesi from St. Petersburg, and Signor Bevigiani. Other matters must await the test of practical experience before they can be remarked on, but we wish to say one thing before we conclude;—we hope the rival managers will not adopt that most senseless and annoying practice of announcing the same opera at both houses on the same night—a plan admirably conceived, as was proved two years ago, for disappointing and disgusting the public, and still more admirably calculated for disappointing and ruining the manager.

So we give our good wishes to the rivals, and may he succeed best who gives the public most of good music best executed. \* \*

#### Organ News.

BRIDEKIRK, COCKERMOUTH.—An organ lately presented to the new parish church of Bridekirk by the children of the late Dr. Parkinson, Canon of Manchester, was inaugurated recently at the consecration of the church. It is from the manufactory of Holt and Son, Edinburgh, has two manuals, and some very sweet solo stops. Its qualities were most satisfactorily drawn out by the masterly touch of Mr. P. T. Freeman, of Keswick, the organist for the day; with whose treatment of the instrument, the builder must have been more than satisfied, had he been present.

MONTROSE.—Messrs. Forster and Andrews have built an organ for St. Peter's Episcopal Church, Montrose, N.B. The following is a synopsis:—

GREAT ORGAN, CC to G.—Double diapason (stopped), open diapason, dulciana, stopped diapason bass, hohlföte, principal, harmonic flute, twelfth, fifteenth, mixture, spare slide for a reed.

SWELL ORGAN, CC to G.—Double diapason, open diapason, stopped diapason, salicional, principal, mixture, corneopane, oboe.

PEDAL ORGAN, CCC to E.—Open diapason.

COUPLERS.—Swell to great, swell to pedals, great to pedals.  
Three composition pedals.

BRADWELL, DERBYSHIRE).—Mr. Brindley has lately erected an organ in this Parish Church, of which the following is a synopsis:—

GREAT ORGAN, CC to G<sup>3</sup>.—Open diapason, stopped diapason, dulciana, principal, lieblich flöte, twelfth, fifteenth.

SWELL ORGAN, CC to G.—Open diapason, vox angelica, principal, oboe.

PEDAL ORGAN, CCC to E.—Bourdon.

COUPLERS.—Swell to great, swell to pedal, great to pedal.  
Three composition pedals.

SHEPHERD'S BUSH.—An organ has been set up by Nicholson, of Walsall, in Oaklands Chapel, Shepherd's Bush. The following is a synopsis:—

GREAT ORGAN, CC to G.—Open diapason, stopped diapason (bass), clarabella (treble), principal, dulciana (tenor C), viol de gamba (tenor C), fifteenth, harmonic flute (tenor C).

SWELL ORGAN, CC to G.—Double diapason (prepared slides), horn diapason, gedact, salcional, principal (prepared slides), mixture (prepared slides), hautboy, trumpet (prepared slides).

PEDAL ORGAN, CCC to E.—Double open diapason.

COUPLERS.—Swell to great, great to pedals, swell to pedals.

The organ was opened recently by Mr. Fieldwick, organist of St. John's, Putney.

HALIFAX (SQUARE CONGREGATIONAL CHURCH).—Mr. Brindley has added a new swell to the organ in this church, of which the following is a synopsis:—

SWELL ORGAN, CC to G<sup>3</sup>.—Double open diapason, open diapason, stopped diapason, dulciana, gemshorn, principal, flute (lieblich), fifteenth, mixture (three ranks), double trumpet, horn, oboe, clarion.

The complete instrument numbers forty-three stops, with a 32 ft. open on pedal organ.

SHAFTESBURY.—An organ was last month completed for the Independent Chapel, Shaftesbury, by Mr. Brindley, of Sheffield. The following is a synopsis:—

GREAT ORGAN, CC to G<sup>3</sup>.—Open diapason, lieblich-gedact, dulciana (tenor C), principal, lieblich flöte.

SWELL ORGAN, Tenor C to G.—Open diapason, gemshorn, mixture (two ranks), oboe.

PEDAL ORGAN, CCC to E.—Bourdon.

COUPLERS.—Swell to great, great to pedal.

Mr. Brindley, of Sheffield, is, we understand, engaged on the construction of a large organ of some thirty stops for the Congregational Church, Lower Clapton.

LIVERPOOL.—The following is the synopsis of the organ built in the church of St. James's, West Derby, Liverpool, as noticed recently in the columns of the *Musical Standard* (Feb. 19):—

GREAT ORGAN.—Double diapason (metal), open diapason, stopped diapason, gamba, harmonic flute, principal, twelfth, fifteenth, mixture (four ranks), tromba.

SWELL.—Hautboy, corneopane, fifteenth, principal, open diapason, stopped diapason, keraulophon.

CHOIR.—Dulciana, vox angelica, clarabella, rohr flute, principal, flageolet, cremona to tenor C—the only stop that has not the full compass from CC to G in alt.

PEDAL ORGAN.—Open diapason, 16 feet; bourdon, 16 feet; violoncello, 8 feet.

COUPLERS.—Swell to great, and choir to swell; three composition pedals to great, and two to swell; radiated pedals, with the usual accessories to pedal from great, swell, and choir manuals; tremulant.

## Correspondence.

[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]

### NEW ORGAN MUSIC.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Some time ago you urged the desirability of new compositions by English organists for church use. Messrs. Augener and Co. have just published a "Sonata Ecclesia" composed by me, especially adapted to suit the requirements of church organists, and which I beg respectfully to submit to their notice.

I desire to express the hope that other well-known English organists may be induced to unlock their portfolios, and increase the catalogue of genuine organ music.

Yours very truly,

JOSEPH THOMAS COOPER,

Organist of Christ Church, Newgate Street, &c.  
17, St. Mary's Road, Canonbury, N.

### CATHEDRAL LACHES.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—In common with several musical friends of mine, I am glad to see you have been at the trouble to give a somewhat novel and unmistakeable insight into the present doings of cathedral circles. One can but note the prevalence of hymns, even as substitutes for the legitimate and almost binding anthem—binding I mean upon "places where they sing." Taking your issue of last Saturday, we find Bristol heading the list with a hymn instead of an anthem; Chichester "gives one in;" Chester gives three hymns at a "special" service," as if it were hopeless to educate the evening congregation to an anthem supposing that there is any choir present to sing one, which does not appear. Exeter treats its Sunday morning congregation to a metrical psalm. Gloucester gives no anthem, but no interpolation of the kind is named; if given it is at least unnoticed. Hereford gives an anthem; so does Lichfield. Manchester gives both hymn and anthem; Norwich gives an anthem, and (not to prolong the list) Worcester gives the plaything anthem, "Lord for thy tender mercies sake," which is now sung by every country and chapel choir that can muster the necessary parts to explore its devious ways with safety. Worcester seems (in point of fact) the worst upon the list—thanks to whose influence outsiders cannot tell, but would like to know. The week's work is full of hymns, with such anthems as the one named, and Croydon's brief and worn out jingle "I will arise." There are many writers I should hope better worth hammering at than R. Croydon, whose service and anthem I never did, and never could, admire by the side of others.

Wells and Worcester seem to cut off the anthem on Wednesdays and Fridays during Lent; while Gloucester would appear to keep holiday altogether on those days. If at Wells Vanderman's poor little miserable chant was made to do duty for a service, the effect must have been lively! Perhaps the name of some other lively chant was omitted to be inserted after the letters "Te D and B." Let us hope so! Here I will take leave to suggest to the compositor that "Kimmel" should be "Himmel." Perhaps he was momentarily lost in the idea of so difficult an anthem being compassed at St. Asaph, where however they are *pro tanto* better than many of their contemporaries. Your correspondent, "Observer," in your issue of the week before last, mentions the fact of the clerical amateurs choosing the appropriate words, and therefore in many cases the music set thereunto. The facts printed in your three or four recent numbers appear to suggest the inquiry who really does choose the music in cathedrals, and who is responsible for the very little that appears by their own shewing to be done in some of them? There are men of excellent attainments among our cathedralists I believe, and the fault must lie in the system. Perhaps we may not unreasonably hope to be enlightened.

Yours, &c.,

SCRUTATOR.

March 14.



## VIOLIN VARNISH.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—In reply to your correspondent's (Mr. Joseph Taylor) letter, I shall be glad to give him the information for which he asks if he will send me his address, as it would scarcely interest your general readers.

In the meantime, perhaps you will allow me the opportunity to state that since the appearance of my letters on the cause of the superiority of the Cremona violins, in your journal, I have been earnestly engaged in making further researches into this intensely interesting subject, and hope ere long to give the musical public the result.

I am, Sir, your obedient servant,

J. PEARCE,

Author of "Violins and Violin Makers."

Sheffield, March 15.

## A WANT.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I am in want of some good hymns and tunes suitable for children's church services, and particularly some long hymns with tunes full of melody. The tunes best suited for this purpose are such as the one to "Children of the endless morning," and the popular one to "Pilgrims of the night," a class of tunes not severe enough to be much used in churches, and therefore (with one or two exceptions) not much known.

Yours, &c.,

JOHN ADAMS, JUNR.

Putney, March 15.

J. J.—We hope to publish the list. As to the second point, we do not recollect any such performance; but will inquire.

W. A. Hackett is informed that a somewhat elaborate description of the typophone appeared in the *Musical Standard* so long ago as Nov. 30, 1867 (the Exhibition opening on the previous May); and yet we have authorities puffing themselves upon their assumed discovery of "a new instrument!" and usually well-informed journalists entrapped into the same blunder.

"Agincourt."—We do not feel called upon in any instance to admit anonymous replies to letters appearing in print signed by the name and address of the writers. If "Agincourt" wishes to reply to Mr. Eaton, he is at liberty to do so upon appending his name in any equally public manner, to any well-considered observations he may be able to make.

A. R. S.—We can only insert complaints reflecting upon the conduct of competitions for situations, or on the persons concerned therein, upon the writers signing their own names to the observations to which they desire to give currency.

G. T. Seeley.—Received with thanks; and should have appeared sooner but for the overcrowded state of our columns.

An A. M.—The letter respecting Mr. Barnby's concert arrangements for April 18 was inadvertently omitted; and its insertion now would not be likely to prove of use.

J. F. M. (West Hackney).—The account should have been sent at once: it was received too late for last week; and is now too stale. We must confess we are tired of reiterating that reports of country concerts should be sent immediately after the event.

L. and D. (Nottingham).—Next week.

H. B. T.—With much pleasure.

J. H. should have sent his account on Wednesday. We cannot undertake so much on Thursday morning; nor is it necessary when the report might have easily been sent a post earlier.

\* \* \* Country reports should be sent immediately after the event to secure insertion. Many are omitted on account of the delay on the part of their senders.

\* \* \* We still find many correspondents doubting whether we care to receive items of original intelligence. To such we would say send us all you can. Be as brief as may be consistent with intelligibility; and write on one side of the paper only. Manuscripts will pass through the book-post, if there be no letter enclosed, at the following rates: 4 oz., 1d.; 8 oz., 2d.

BEETHOVEN'S MASS IN D.—Mr. Barnby's choir performed on Wednesday in last week a Beethoven concert, the great Mass in D with the Choral Fantasia being brought to a hearing. Short of an analysis of the Mass, it is very hard indeed to say much that most readers can understand, or which will convey any kind of idea of its vastness or peculiarity. The composer planned his work upon the vastest scale, and carried out his plan without reference to the powers or possibilities of performance. That he not infrequently miscalculated what was within human reach—common human reach, that is—must be conceded; and thus it has come to pass that to get up his Mass is among the most painful of musical operations. Passages so laid for the voice that only the fiercest screaming can execute them; complex passages which require quite a skilled brain to unravel; and passages that fall altogether short of the intended effect are common as day. To attack any such work requires courage; but there is the more honour should the assault lead to victory. In the case of this particular concert a courageous attempt has at least been made; and if success in all respects was not achieved, the result must be fairly ascribed to the really impracticable nature of the music. Throughout the work the only extended solo is for the violin; and this, running through and holding together (as it were) the "Benedictus," was ably given by Mr. Carrodus. Mr. Barnby may fairly cut an extra deep notch in his bâton in memory of the doings of his choir on this occasion. Regarding the shares taken in the arduous performance on the part of Madame Rudersdorff and Mr. Cummings, it is hardly necessary to speak save in general terms of commendation.

SHEFFIELD.—The projected new Music Hall here is at last about to become a fact. The company have for some time been in possession of a valuable site in the very heart of the town; but although it has been expected on different occasions that building operations would be commenced, the directors have delayed proceeding until the share instalments had accumulated a considerable sum. Some vigour has, however, just been thrown into the undertaking, and building operations are to be commenced on the 1st of April next; the contracts having all been let, to the total amount of £11,610. The internal arrangements of the hall will be of the most complete character. We believe that a good number of the shares yet require taking up, which is much to be regretted. The building is greatly wanted, and there should be no difficulty in providing sufficient funds, not only to make it useful, but ornamental to the town. There is one body in the town which ought to give a helping hand: we mean the Town Trust. The gentlemen who are trustees in this matter have large funds at their disposal for the benefit of the public, and by the will of the late Mr. Samuel Bailey, the further magnificent sum of £117,000 has been placed at their disposal. Surely out of their great resources the trustees might take up all the remaining shares of the New Music Hall Company, and thus permit the project to be carried out in all its comprehensiveness. We need hardly remark that the term "Music Hall" in the above case denotes a building for concerts and music of the respectable class, and not one of our mere London receptacles for slang and so-called comic minstrelsy.

HULL.—There was an orchestral concert given recently in this town, the band consisting of sixteen members of Mr. Charles Hallé's celebrated troupe. Madame Florence Lancia was also associated with the party as vocalist. The music hall was well filled on the occasion by an appreciative audience; but an audience which was nevertheless fully sensible of the offensively careless demeanour of some of the instrumentalists during the concert. That they were all efficient performers no one would deny, but in all public appearances there should be consistency, or that orderly proceeding generally observable in the same party when Mr. Hallé is himself at their head. On this occasion he was not. The party had been engaged, and they appeared to treat the affair as an evening's recreation on their own account. First one conducted and then another; and in the pianoforte accompaniments to some of the solos and songs, several of them took a turn; but none shewed any capacity for piano playing. It was in the overtures and other full pieces that the carelessness of the performers was most manifest; consequently some of the items were very indifferently

# An Old Melody.

By Dr. BOYCE.

Arranged by THOS. KILNER.

*Andante  
Cantabile.*

*pia.*

*cres.*

*dim*

*mf*

*dim*

*cres.*

*dim*

*cres.*

*tr*

*pia. ritard. un poco.*

given: the overture "Zampa," for instance, was most unsteady. The best played pieces of the evening were Selections from "Trovatore" and Haydn's "Emperor's Hymn" (quartet). The four executants—two violins, tenor, and violoncello—who played this, certainly gave their minds to the work, and produced an excellent piece of instrumentation, exquisite in feeling and delightful in tone. The andante from Beethoven's Symphony in C, and also the andante with variations from the same composer's famous septett, were rendered with little regard to their proper time or expression. The other instrumental selections in the programme were the overture "Fra Diavolo" and Mendelssohn's "Wedding March." The redeeming feature of the whole was the solo playing in all the selections we have named; flute, De Jong; clarinet, Gladney; bassoon, Walters; and horn, Greuner. All their solos were played to perfection, both in expression and tone. The selections abound in incidental solos; therefore there was a great treat in this respect. Individually the performers were careful of their reputation, but collectively they were careless; the string gentlemen being the most prominent delinquents. In addition to the above numbers in the programme, there were three detached solos—violin, Herr Bernhardt; violoncello, Mons. Vieuxtemps; and flute, M. De Jong. M. De Jong's solo, variations on "Le Desir," was a finished performance. The band was composed of two first and two second violins, two tenors, violoncello, contra basso, flute, clarinet, bassoon, two horns, cornet (should have been trumpet), trombone, and drums. Madame Florence Lancia gained great applause in her singing of the grand air from Bellini's "Puritani" and the variations on Rode's air: she also sang with equal success Bishop's "Gentle Lark," and the song "Good night, sweet mother."—Herr Bohrer, a local professor, recently gave a performance of pianoforte music in the Jarratt Street Rooms. The selection was entirely from Chopin's compositions, in commemoration, it is supposed, of that writer's birthday. The announcement did not, however, attract a large audience, nor were those who were present enthusiastic in their admiration of the programme, although the pianist executed the very difficult music in a finished style. The name of Frederick Chopin does not as yet possess much influence with a miscellaneous musical public, and perhaps will not in the present age: his music is too little in accord with the usual standard of appreciation, so that in a country town at least it is impossible to attract a large audience to listen to it. Herr Bohrer is perhaps of that opinion now. One or two of the selections made by Herr Bohrer occupied more than half an hour each in their performance. During the evening, Madame Bohrer Chatterton relieved Chopin by some melodies upon the harp, and by singing. For the latter, however, the lady has not in our opinion capacity sufficient to justify her in coming before the public.

MANCHESTER.—A concert on the 8th inst. at the Free Trade Hall, in which Madame Schumann, Herr Joachim, Signor Piatti, and other artistes appeared; another (of instrumental chamber music) the following night at the Concert Hall; and Mr. Hallé's concert on the succeeding night, brought the musical season here to a close. Mr. Hallé's band did full justice to the Italian Symphony, as also to the overtures to "Don Giovanni," "Der Freischütz," and "Semiramide;" while Madame Neruda (her farewell appearance previous to her departure for the Continent) did her best with Viotti's Concerto (an interesting revival) and joined Mr. Hallé in the andante to the Kreutzer Sonata; the latter of course creating a *furor*. Mr. Hallé played the two last movements from Beethoven's Sonata Appassionata in F minor (Op. 57), but he seemed on this occasion to lack vigour. Mme. Patey, *vice* Sims Reeves (who desired his admirers to blame the north easterly winds for his absence) was in capital voice, and sang three good old English songs. "God save the Queen" was not forgotten at the close of the concert.

HOLTHEAD.—On Saturday evening a musical performance was given in connection with the Holthead Mutual Improvement Society, in the Sunday School. The programme comprised selections from Handel's "Dettngen Te Deum" and Haydn's oratorio, "The Creation." The choice of the works was a very happy one, the contrast between the peculiarities of the two

great composers being most exquisite. The band and chorus consisted of sixty of the most esteemed musical talent from Golcar, Slaithwaite, Marsden, Meltham, Linthwaite, and Nether-ton. Solos were given by the following:—Mrs. Lunn, Mrs. Dyson, Mrs. Preston, Mrs. Sutcliffe, Messrs. W. Taylor, H. Wood, R. Stead, S. Whitwam, W. Eastwood, L. Creaser, and Gledhill. Mr. G. Carter was leader of the band. Although (says the *Huddersfield Chronicle*) it was impracticable to have a rehearsal, all passed off satisfactorily; much praise being due to Mr. J. E. Pearson, who conducted with great efficiency. The following choruses were rendered with thrilling effect, viz.:—"O Lord in Thee," "The Marvellous work," "The Heavens are telling," and "Achieved is the glorious work." The attendance was good, though the room was not crowded. A vote of thanks was passed with great applause to the performers, whose services were (with few exceptions) given gratis. Great credit is due to the committee for their noble exertions in promoting the interests of the society, and for the good taste they exercise. It would be gratifying to every true lover of music if such performances were more common, particularly in rural districts, where there exists such a passion for music, as they would be calculated to excite a taste for sound music, and would supersede performances of a less satisfactory character. This is the first entertainment of the kind ever given in this district, but it is hoped that others will succeed at no distant date.

LYMINGTON.—A Philharmonic Society has been formed in Lymington, Mr. Morant, of Brockenhurst Park, having kindly consented to take the presidency.

ALTON.—It is the intention of the Alton branch of the North Hants Choral Union to celebrate their first anniversary by a choral festival in our church on the 19th of May next.

WOODFORD.—Mr. F. W. Bates (formerly a pupil of Moscheles) gave a successful concert here on Thursday evening last week, the programme being decidedly above the average. The evening's entertainment comprised a Beethoven quartet, part of a violin concerto by Mendelssohn, variations from a quartet of Haydn's, minuet and trio from a sextet by Mozart, and other classical *morceaux*. Mr. Bates, who sustained the pianoforte part was accompanied with violin, viola, and cello, by the Messrs. Blagroves, Gibson, and Aylward; Mdle. Florence Lancia, Miss Julie Sydney, and Mr. Harley Vinning dividing the vocal honours of the evening.

GAINSBOROUGH.—A meeting convened by Mr. Cary Elwes was held in the Town Hall last week, for the purpose of forming a choral society. A committee has been formed, and Mr. Robinson, of Gainsborough, chosen as director. There is every prospect of a society being permanently established.

YORK.—Money matters at the Minster are at a rather low ebb, and our correspondent sends us a slip from a local paper, which runs as follows:—"A few weeks ago we gave an abstract of the choir account of York Minster for the year 1869, expressing our regret that the expenditure was larger than the income, and hoping that the financial statement would show a different result for the present year. The Hon. and Very Rev. the Dean occupied the pulpit on a recent Sunday morning, and during his discourse he alluded to the subject, stating that the cathedral services were conducted at considerable cost, and if they were to be maintained with credit and efficiency a large annual outlay was inevitable, and towards meeting that outlay the co-operation of the congregation was obliged to be asked for. There was a falling off in the receipts of the choir account for last year, as compared with 1868, to the extent of nearly £50, and he felt at a loss to know why this was the case. He ventured to express a hope that they would bear this circumstance in mind. After full consideration it had been determined to give to those who attended the afternoon services of the Minster a similar opportunity of contributing, so far as they felt disposed, towards the cost of the services in that church, as those who attended the morning service, not by collecting as in the morning from seat to seat, but by receiving the contributions of the congregation as it leaves the church. He hoped that this proceeding would be

favourably regarded, and that those who attended the cathedral at the afternoon services would assist in meeting the expenses to which he had adverted, as it seemed to him a just and legitimate course of proceeding. At the conclusion of the afternoon service several of the choir boys stood at the west entrance to the choir underneath the organ, and at the entrances to the north and south aisles, and received the contributions of the congregation. We cannot ourselves understand why York should be so much worse off than other cathedrals: perhaps our correspondent can explain.

**FOLKSTONE.**—A committee has been established here for the purpose of giving a concert at Easter, and also to endeavour to found a choral society. Professor Bennett's "May Queen" is already in rehearsal, and the chorus is comprised of about fifty or sixty ladies and gentlemen. The mayor has very kindly granted the use of the smaller room at the Town Hall for practices, etc. The committee is composed of the following gentlemen:—The Rev. M. Woodward, chairman; Sir George Innes, Bart.; the Hon. M. F. Murray; Revds. Allen and Remington, and Mr. Pope; Mr. C. H. Hayward, conductor. The proceeds of the first concert are to be in aid of the National Schools and the Parish Church organ fund.

### Cathedral Notes.

**BRISTOL.**—Second Sunday in Lent, March 13. Morning: Service, Garrett, in D; Sanctus, etc., Carter. Evening: Service, Garrett, in D; Anthem, "Plead Thou" (Mozart); Hymn 150.

**CANTERBURY.**—Sunday, March 13. Morning: Service, Clarke, in E; Anthem, "O Lord, my God" (Madan). Evening: Service, Novello, in E; Anthem, "The Wilderness" (Wesley).

**CHICHESTER.**—Sunday, March 13. Morning: Service, Gibbons, in F; Kyrie and Creed, Rogers, in D; Anthem, "Comfort the soul" (Crotch); Introit, "Turn ye" (Macfarren). Evening: Service, Chipp, in A; Anthem, "Call to remembrance" (Battishill).

**CARLISLE.**—Sunday, March 13. Morning: Service, S. S. Wesley, in F; Creed, Goss; Kyrie, Arnold, in A; Anthem, "Now we are ambassadors" (Mendelssohn). Evening: Service, Cooke, in C; Anthem, "O give thanks" (Purcell).

**CHESTER.**—Sunday, March 13. Morning: Service, —; Anthem, —. Evening: Service, Wesley, in F; Anthem, "I have surely" (Boyce). Special Evening Service: Three Hymns only.

**DURHAM.**—Sunday, March 13. Morning: Service, Hopkins, in F; Creed, Smart, in F; Anthem, "O come let us worship" (Mendelssohn). Evening: Service, Hopkins, in F; Anthem, "Ascribe unto the Lord" (Wesley).

**ELY.**—Sunday, March 13. Morning: Service, Walmisley, in D; Anthem, "Turn thee unto Me" (Hopkins). Evening: Service, Walmisley, in D; Anthem, "Call to remembrance" (Battishill).

**EXETER.**—Sunday, March 13. Morning: Service, Goss, in A; Anthem, Psalm 149. Evening: Service, Goss, in A; Anthem, "Let God arise" (Greene).

**GLOUCESTER.**—Sunday, March 13. Morning: Service, Wesley's Chant Service, No. 1; Sanctus, Wesley, in E. Evening: First Service: Service, Wesley's Chant Service; Anthem, "Lord, how are they increased" (Kent). Evening, Second or "Special" Service: Wesley's Chant Service, No. 1; No Anthem; Hymns only.

**HEREFORD.**—Sunday, March 13. Morning: Service, Gibbons, in F; Anthems, "Behold now praise the Lord" (Rogers), "The Lord gave the word" (Handel). Evening: Service, Gibbons, in F; Anthem, "O give thanks" (Purcell); Hymn 285.

**LICHFIELD.**—Sunday, March 13. Morning: Service, Wesley, in E, to end of Credo; Anthem, "For this mortal" (Wesley). Evening: Service, Clarke, A major; Anthem, "And there was a pure river" (Ouseley).

**LINCOLN.**—Sunday, March 13. Morning: Service, Travers, in F, Sanctus, Kyrie, and Creed, Travers, in F. Evening: Service, Young, in D; Anthem, "O where shall wisdom" (Boyce).—Monday. Morning: Service, Child, in G; Anthem, "The Lord hear thee" (Blow). Evening: Service, Child, in G;

Anthem, "I have set God" (Goldwin).—Tuesday. Morning: Service, Nares, in F; Anthem, "Hosanna" (Gibbons). Evening: Service, Nares, in F; Anthem, "Why do the heathen" (Kent).—Wednesday. Morning: Service, Patrick, in G minor. Evening: Service, Patrick, in G minor; Anthem, "O my God" (Sarti).—Thursday. Morning: Service, Clarke, in F; Anthem, "O Lord grant" (Child). Evening: Service, Clarke, in F; Anthem, "When my last hour" (Decius).—Friday. Morning and Evening Service, Kent, in D. Evening Anthem, "Prepare ye the way" (Wise).—Saturday. Morning: Service, Hopkins, in A; Anthem, "O clap your hands" (Greene). Evening: Service, Hopkins, in A; Anthem, "O Lord, how manifold" (Handel).

**LLANDAFF.**—Sunday, March 13. Morning: Chants only. Evening: Service, Farrant, in G minor; Anthem, "Out of the deep" (Aldrich).

**MANCHESTER.**—Sunday, March 13. Morning: Anthem, "O Saviour of the world" (Goss). Evening: Anthem, "Call to remembrance" (Battishill).

**NORWICH.**—Sunday, March 13. Morning: Service, Wawn, in A; Sanctus, etc., Spohr. Anthem, "Jesus, Heavenly Master" (Spohr). Evening: Service, Bunnnett, in F; Anthem, "Hear my prayer" (Mendelssohn).

**OXFORD.**—Sunday, March 13. Morning: Service, Hopkins, in B. Evening: Service, Turle, in D; Anthem, "Ye people rend your hearts" (Mendelssohn).

**PETERBOROUGH.**—Sunday, March 13. Morning: Service, Not stated; Hymn, "Soldiers of Christ"; Kyrie, Power, in E; Creed, Whyley, in D; Gloria, Armes, in A; Hymn, "Art thou weary?" Evening: Service, Cooke, in C; Anthem, "The Lord gave the word" (Handel).

**ROCHESTER.**—Sunday, March 13. Morning: Service, Garrett, in D; Anthem, "Enter not into judgment" (Attwood); Sanctus and Kyrie (Garrett); Creed (Goss). Evening: Service, Garrett, in D; Anthem, "Hear my prayer" (Stroud).

**SALISBURY.**—Sunday, March 13. Morning: Service, Hopkins, in A; Communion, Macfarren, in E flat. Evening: Service, Macfarren, in E flat; Anthem, "Whosoever drinketh of this water" (Bennett); Hymn, "St. Mary."

**WELLS.**—Sunday, March 13. Morning: Service, Mendelssohn, in A; Sanctus, Elvey; Kyrie, Cooke. Evening: Service, King, in A; Anthem, "Plead thou my cause" (Mozart).

**WINCHESTER.**—Sunday, March 13. Morning: Early Service, Chants; Sanctus, Kyrie, and Creed, Porter, in D; Psalm 13, N.V. (Handel). Evening: Before Sermon, "Teach me" (Attwood); Service, Holland, in F; Anthem, "In Thee, O Lord" (Weldon).

**WORCESTER.**—Sunday, March 13. Morning: Service, Aldrich in G; Anthem, "To the Lord, our God" (Calkin). Evening: Service, Cooke, in G; Anthem, "In Thee, O Lord" (Weldon).

**YORK.**—Sunday, March 13. Morning: Service, Walmisley, in C. Evening: Service, Wesley's Recit.; Anthem, "They that go down" (Attwood); Two Hymns.

**TEMPLE CHURCH, LONDON.**—Sunday, March 13. Morning: Service, Barrow, in F; Anthem, "O Lord, have mercy" (Pergolesi); Kyrie Eleison, Davy, in F. Evening: Service, Barrow, in F; Anthem, "Hear my prayer, O Lord" (Norris).—Wednesday, March 16. Evening: Service, Child, in G; Anthem, "Teach me, O Lord" (Attwood).

**LINCOLN'S INN CHAPEL.**—Sunday, March 13. Morning: Chants, Nares, in A, 7—Russell, in E, 32; Service, Steggall, in G; Hymn, No. 122, "Dundee," 51; Kyrie, Steggall; Anthem, Psalm cxxxvii. 1, No. 80, p. 37, "By the waters of Babylon" (Boyce). Evening: Chant, Mornington, in F sharp minor, 90; Service, Steggall, in G; Anthem, Psalm xxxi. 1, No. 186, p. 82, "In Thee, O Lord" (Weldon); Hymn, No. 54 "St. Clement," 96.

**SHERBORNE ABBEY.**—Sunday, March 13. Morning: Kyrie, Mendelssohn, in G. Evening: Anthem, "Remember not, O Lord" (Lyon); Canticles chanted.

**WIMBORNE MINSTER.**—Sunday, March 13. Morning: Service, Rogers, in D; Canticles chanted. Afternoon: Plain Service. Evening: Service, Wesley, in F; Anthem, "My God, my God" (Reynolds).

MANCHESTER (HOLY TRINITY CHURCH).—Sunday, March 13. Morning: Anthem, "O Saviour of the world" (Goss); Introit, Hymn 79; Credo, Ross, in G. Evening: Anthem, "My God, my God, look upon me" (Reynolds); Hymns 229 and 150.

MANCHESTER (ST. PETER'S CHURCH).—Sunday, March 13. Morning: Service, "Te Deum" and "Jubilate," Lord Mornington, in E flat (MS.); Anthem 292, "My God, my God, look upon me" (Reynolds); Miserere and Credo, Dr. Smith, in C; Offertorium, C. W. Lightoller; Sanctus, Dr. Smith, in C; Gloria in excelsis, Dr. Wesley, in C. Evening: Service, "Magnificat" and "Nunc Dimittis," H. Minchin, M.D., in E flat; Anthem 79, "By the waters of Babylon we sat down and wept" (Dr. Boyce).

HUDDERSFIELD (ST. PAUL'S CHURCH).—Sunday, March 13. Evening: Anthem, "He was despised" (Handel).

WAKEFIELD (PARISH CHURCH).—Sunday, March 13. Morning: Anthem, "O have mercy" (Leslie). Evening: Anthem, "Call to remembrance" (Battishill).

CHESTERFIELD (PARISH CHURCH).—Sunday, March 13. Evening: Anthem, "He that keepeth Israel" (Trinnell).

### Foreign Notes.

A complete "fiasco" was recently made of Rossini's "La Gazza Ladra," at the theatre of San Carlo, Naples.

Wagner is now said to be ready to "descend upon" Paris to direct some portions of his operas, at the invitation of Litolf.

Violetti, the baritone, an artist honourably known in operatic circles throughout Europe, died recently in Paris at the age of fifty-six.

A son of the celebrated Madame Sontag has been singing with remarkable success in Rome, where his vocal talent is greatly admired.

Madame Adelina Patti, who has for some days been looked for in Paris, is expected to appear ten times before the termination of the season.

The Strakosch Company have quitted Paris for a tour through the French towns, to make known Rossini's now celebrated "Messe Solennelle."

A society has been established in Paris one of the main objects of which is to offer young composers an opportunity for getting their works performed.

Wagner's "Walkyrie" has been in active rehearsal in Munich, only one "little matter of detail" having hitherto been wanting—a *chef d'orchestre* to direct the performance.

At the Scala Theatre, Milan, "Les Huguenots" has lately been the great attraction, Madame Marie Sass having been the object of the most flattering demonstrations.

A great musical celebration took place recently in the Casino of Nice, for the benefit of the poor, Madame Cinti-Damoreau and the tenor Pascal carrying off the vocal honours.

Herr Wagner is now presenting himself in a new *rôle*—that of an orator. He wishes to speak at a conference of the Berlin Royal Academy of Fine Arts, on the subject of "Opera and the Drama."

Rather late in the day certain papers record the death of Madame Codesaca, the original "Zerlina" in the "Don Juan of Mozart—le demi-dieu Mozart," as a Parisian contemporary (oddly to our ears) puts it.

An attempt has been made at Leipzig to revive the "Templar and Jewess" of Marschner, whose name used now and then to be seen in London programmes; but the public refused to be conquered by its boisterous display of learning.

We are sorry to learn that the Haydn treasures so inconsiderately promised us by the *savans* of Biberach, have resolved themselves into six compositions by André (Chapel-master to the Grand Duke of Hesse), himself however a master of no mean order.

Our fair readers will doubtless be interested to learn on Parisian authority, that the costume in which Mlle. Sessi ap-

peared in Donizetti's "Alina di Golconda," and which is stated to be a marvel of richness and good taste, was designed by Gustave Dore.

We read in a French journal that the oratorio upon which Mr. Benedict has been engaged "should have obtained an immense success by its repetition at Birmingham, where it will be interpreted at the next festival." Our contemporary evidently labours under an impression that it has been produced in London.

M. Besekirsky, an artist whose appearance in London some time ago gave rise to controversy in certain quarters, has met with some success in Paris. He was ably assisted at his recent concert by Mlle. Laura Harris, whose singing has fairly ravished the impressable Parisians.

M. Elwart, a French composer, has been inspired by a picture of Yvon's, entitled "The United States of America," to produce both words and music of a cantata for six voices, with organ accompaniment, for Sunday performance in the studio of the painter. It was very well received by the critics present.

A recent performance of opera bouffe, at the French Theatre, New York, for the benefit of the managers, terminated in an abrupt and unlooked for manner. It appears that a sheriff took such a prominent part in it that the audience had to leave at a very early hour, minus their money and the excitement of once more hearing Offenbach's popular melodies.

Rubinstein would appear determined literally to scale the heights of music, having produced an oratorio named the "Tower of Babel." This work, already performed in Vienna, has been brought forward in the Academy of Königsberg under the direction of the composer himself, who was moreover presented with a laurel crown, of massive silver, on the occasion.

M. Voyer, a new and young amateur practitioner in the school of Liszt and Thalberg, has been exciting enthusiasm amongst the pianists of Paris, charming them most by his proficiency in the art of making even indifferent instruments "sing." It is devoutly to be wished that M. Voyer, if as clever in this respect as is represented, will give English audiences the benefit of his example; but the Parisian journals err, if err they do, upon the side of good nature in all such matters.

Theodore Labarre, a composer and professor of the harp of some eminence in Paris, where he held a position in the Imperial Chapel, died recently at the age of seventy-five. Labarre (who enjoyed what a French writer terms "the involuntary honour" of being the foster brother of Napoleon III.) had studied composition under Boieldieu; and while his talents were not confined to instrumental music, his compositions for the harp have become classical. His songs moreover have been much admired.

### Table Talk.

The Philharmonic Society commenced its fifty-eighth season on Wednesday last at St. James's Hall, under the conductorship of Mr. W. G. Cousins.

Mr. Barnby's oratorio concerts are to be held in future at Exeter Hall. At the next concert, on April 6, Bach's sacred oratorio the "Passion" will be performed.

Moscheles, pupil of Albrechtsberger, and instructor of Thalberg and Mendelssohn, has just died, in his seventy-seventh year, at Leipzig, where he has long held the position of professor of the pianoforte in the Conservatorio. He lived many years in England.

Among the works to be undertaken at Salisbury Cathedral as a memorial to the late Bishop of that Diocese, is the remodelling of the organ, which is estimated to cost £3500! Mr. Scott, the architect, proposes to erect a screen between the choir and nave, above which will be a narrow loft supported by light marble columns, on which will be placed a small portion of the organ. It is, however, stated that this portion of the restoration scheme does not meet with general approval; so perhaps the unfortunate organ will be smothered, as is the modern custom, against which we shall protest to the very last.

Lord Dudley's offer rankles in the breasts of writers in the "three towns." The *Gloucester Journal* giving utterance to a prospective fear observes:—"The continuance of the festivals on their present scale is not only justifiable on the ground of their antiquity, and the good which is diffused through a liberal support of the widow and orphan's charity, but also because such noble works as the oratorios given on these occasions cannot be so adequately performed under any other circumstances. It would be a thousand pities if Gloucester should succumb to the blow aimed at these musical festivals, on the needy plea of requiring the money offered, while Worcester had nobly resisted."

Notwithstanding all its natural advantages, Ireland has hitherto sent but comparatively small quantities of mineral into the market; though this state of affairs is unlikely longer to continue. The disposition amongst English capitalists to invest in Irish enterprise is greater than formerly; and the geological character of the country having been better ascertained, the chances of success from mining there have much improved. We give in the advertising columns of our present number the prospectus of a new and promising mining venture, the Cappagh Mining Company (Limited). The mine is situated on the Audley estate in the county of Cork, and its produce can be easily and commodiously shipped. It has already been successfully worked by a company which was obliged to abandon its enterprise at the time when the Audley estates were brought, through the embarrassments of their noble owner, into the Encumbered Estates Court. No promotion money is to be paid, and one half of the capital is to be at once called up. The machinery and plant are in perfect working order, and the copper ores are believed to be richer and of greater value than those of any mine in Cornwall. We may notice that Mr. P. E. Van Noorden is on the directory, the name of that gentleman being familiar to many of our musical readers.

A painfully ludicrous incident occurred not long ago at a chapel in a considerable Lancashire town. In this part of the world no programme of the Christmas waits is considered complete that does not contain the familiar hymn, "All hail the power, &c.," with its well-known last line (which often gives the name to the hymn itself). In many districts the words indeed have become almost inseparably associated with one particular common metre tune, the last line of which is replete with running passages for the bass, accompanied by the staccato chords of the other parts. On the occasion referred to, the "leader" of the chapel choir selected the tune in question for the hymn, "Salvation, oh the joyful sound!" but no sooner was the last line of the first verse reached ("A cordial for our fears") than the greatest confusion prevailed. Several of the singers sang the words of the Christmas favourite, "Crown Him, Crown Him," whilst the others came to a dead stop. The only person in the choir who seemed to preserve his equanimity was "the leading bass," who, having at all times made the words quite a secondary consideration, went puffing and blowing through the running passages of the tune, regardless of everybody. The absurdity of the incident culminated by some one's exclaiming in the broad *patois* of the place, "Aw think yo've gotten th' wrang toone!"

#### Appointments, &c.

Mr. Reed has been appointed organist to St. Andrew's Church, late Stockwell "Chapel."

Mr. Septimus Parker (late organist of Epsom Church) has been re-appointed to Ashted Church, Ashted Park, the seat of the Hon. Mrs. Greville Howard. Mr. Parker was organist of Ashted from the year 1844 to 1859.

The Rev. William Haworth, M.A., of Staveley, near Chesterfield, has been appointed vicar-choral of York Cathedral, in place of the Rev. B. E. Metcalfe.

Mr. Plumridge, organist and choirmaster of Holywell, and of University College Chapel, Oxford, has been appointed organist of the parish church of St. Giles, *vice* Mr. Everard Hulton.

#### Says.

(From the *Tub* of our own Diogenes.)

#### A NEW DICTIONARY OF MUSIC: BY DIOGENES.

**Chapter** (known in Cathedrals).—A word used to "take the edge off the Dean." For instance, it would not be pretty to admit "this dirty trick—this very mean subterfuge, was ordered to be done by the Dean;" but the "Chapter" can cover a multitude of sins. The Chapter may be presumed to "prick" the anthems—that is, the (chapter and) *verse* anthems; at least when the Precentor is absent in Warwick Belgravia. Chapters were first put into the conventual churches, and were found so exceedingly serviceable, that they were next put into the Bible, where (as in cathedrals until this day) they prove the main source of "divisions!"

**Dirge**.—A melancholy composition, sometimes produced when the composer imagines he is being most cheerful. Generally played by the mutes on the violin, *mutatis mutandis*. See "English Opera," in which it greatly flourishes.

**Expression**.—The one technical term employed by the ordinary newspaper critic. In the average performer, the abrupt transition from a "Bull roar" (see Hogarth) to a "vitularian" whine, and back again, is considered to be a great display of "expression."

**Extempore Performance**.—A piece of music played on the spur of the moment (by an inferior Pegasus) more or less unpremeditated, and according to the dictates of current fancy. Inasmuch as an extempore piece cannot be bought, we may truly say of many an one at the present time "non emptum sed empty." The extempore player generally borrows largely from "Mauder's Treasury."

**Elements**.—The elements of the science are known to very few; how to make most fuss with the least application, industry, and talent, being the object of most rising pretenders to music. The elements of music are much simpler now than was formerly the case, many gifted executants preferring (like the Irishman in the story) to begin with the *third* lesson. Considering the pedantic endeavours of transcendental theorists to remove music as far from a matter of common sense, intelligible grammar (and a Heaven-sent couple of ears) into the domain of pedantic repellent abstruseness, we do not so much wonder at a pupil's mulelike refusal to budge another inch on the journey. As to treatises on the elements, the reader is advised to go to the British Museum, and when he has read through the titles of all the books on the subject he can find (which will take him a few years to do) he may study a fine work preparing after the lucid expository style of a learned professor, entitled "Considerations on the forty-nine fundamental discords of the chord of the twenty-seventh." He will have then had enough of the subject.

**Ear**.—Once supposed, when good, to be the appeal as to music, and the judicious effect of combinations harmonic. Now, it will soon be thought that for music to "please" the ear is a wicked diversion of its mission to "instruct." "An ear for music" once implied one who had an eye for (a) tune, and a for-tunate person to boot.

**Fret**.—A piece of wire fixed upon the finger board of guitars, etc. Also what one singer does if another has her name in larger capitals on a trade concert bill, programme, "program," "prgrm," or "prgm." (We spell it in the several modern ways for the benefit of posterity; but decidedly lean to the last, on the ground that one cannot have too little of a bad thing).

**Funzioni**.—The name given by Italians, Spaniards, and others to the operatic illusions practised in the name of religious ceremonies, and ineffectually aped by some few here. The handful of semi-priests and half-bred shop boys, who are the loudest advocates of choir-mastership and vestments, have however no more idea of what real church music may be than they have of architecture, or of the peculiar grandeur attaching abroad to the things they weakly travesty at home. See "Howling Derivishes."

**Flourish**.—A cadenza—the hee-haw of a human donkey when impressing upon his hearers his musical profundity and choral acquirements. The true flourish is most commonly met with in

the penny lecturer, a variety of fungus indigenous to suburban places.

**Flageolet.**—A small flute made of wood—perhaps of cane—a cane that would exacerbate, flagellate (or flageolet) the ear.

**Fugue.**—The highest but not necessarily the most beautiful development of music. For non-professional readers it may be described as the clever arrangement of a great deal of musical furniture in a very contracted room; but many fugues in truth only exhibit so much musical lumber. A learned professor has alluded to "the reg'lar Bauk fugue;" this perhaps is the most intense example of the kind; and only one modern composer that we are aware of has improved upon the idea so far as to make a fugue resemble what a Yankee would call the "tarnationest smash of crockery ware as ever were out. A fugue (modern) is the carnival of discord. The vocal fugue is generally more pleasing, because a composer, if he wish to be sung, cannot transgress the obvious proprieties (or possibilities (to use a milder term); in other words, is forced to choose vocal subjects. A fugue has many constituent parts; there is the "part of a fugue" which carries a muff in at a parish competition (the second part beginning after the first breakdown he has "assisted at"): there are the subjects, the answers, and the stretto, &c.; then again there are strict fugues, free fugues; fugues double; fugues simple; fugues by diminution or augmentation; counter fugue and so forth; the counter-foil will, or ought to be, found in the cheque book, and will represent the check or foil that the performer meets when he tries to play in counterpoint—a point upon which his will and his fingers run counter to each other. When he doubles up there will of course be double counterpoint. The first part of the fugue is the subject; and the answer should be brought in subject to the player—that is as soon as the player can read it: it is usual to make a halt after the former, such a course being said to assist digestion in crude and difficult cases. Church congregations as a rule love fugues, and never weary of hearing them. The principle of fugue or imitation really underlying all ability to make good music in any style, and actually comprehending a full knowledge of the art, it is not surprising to be sure that every one who aspires to the seat of a parish organist is an adept in this form of practical skill. The great number of fluent and thoughtful extemporaneous players is thus easily accounted for! The study of counterpoint and fugue is now taught so expeditiously at Oxford Alumniversity (derived from *Alumnus*, pupil, *verto vertere* to turn [the head off]), that on the payment of so much in fees, the patient will be able to publish an oratoriette at the shops; but whatever counterpoint there may be in these consists in the last syllable of the word, which is French, and good for "nothing." It will have been observed that fugue and counterpoint are so inseparably connected that we are obliged to allude to them together. Hence at the shops they make a point of keeping some fugues on the counter. The Canon is much connected with fugue. See "Canon;" also fuga or "flight;" but if Canon Gregory ran after the organist at Saint Paul's "to say something in the most public manner possible," as he threatened to do, it would be in one sense *per motu contrario*, or a very contrary motion on the part of the Canon, who, as far as his majestic proportions are concerned, would very well pass for a "Canon 2 in 1." It is laid down that a canon, the rules for which are exceedingly strict, "should never be allowed to pass the boundaries of the school;" they hamper free thought in composition, and are good only as an elementary means to an end. It is our part as lexicographers to leave something to the intelligence of our readers, who will quickly perceive how much to the benefit of lay freedom it is that certain canons should strictly adhere to the boundaries of their school (of divinity).

In my last paragraph of last Saturday, the omission of so humble a matter as a comma made me apparently write the rankest nonsense. This, it is hardly needful for me to say, is impossible. I could not be supposed to write of Sir F. G. Ouseley as a "musical divine professor, baronet," &c. The wanting comma after "divine" makes a sufficient difference; reducing a would-be adjective to an ordinary noun. Nor do I strictly allow the propriety of two R's in "harassing." Of course if one was writing of—say "part of a fugue by Harris,"

which would of course be "harrising," the compositorial freak might have been permitted; but it so happened that I was not then thinking of so grievous an infliction.

A few more singers are contributed in puzzle form by Apollo:—Really that lady should not attempt to take part in concerted music; her want of time is enough to mar any performance.

Would not much of the pleasure derived from seeing a grand opera at Covent Garden be lost in seeing the same, say "Les Huguenots," "William Tell," or "Faust," in a building like the Strand?

Would it not be a great boon to all travellers if a universal monetary system were established by all nations?

If you cannot see the procession from where you now are, come here, papa, stand upon this ottoman.

From the "singular manner" in which he wore his vest, risibility was often provoked.

Is not the bicycle the most novel locomotive of the present period?

The following is the key to unlock the names of the singers confined and sentenced in last week's "Snaps":—Perren; Dolby; Mongini; Drasdil; Mario; Patti; Gardoni; Rubini.

A gentleman who declares he is "modest," sends the following rhyming solution to last Saturday's enigma:—

A pretty fine puzzle Diogenes gave us,  
To riddle and find out the names  
Of singers soprano and tenor, oh save us!  
Such trouble on this side the Thames.

They were:—

Perren and Dolby, Drasdil and Mongini,  
Mario and Patti, Gardoni, Rubini.

The following rich paragraph appears in the latest issue of a periodical amongst whose avocations is the keeping watch and ward over the interests of Mr. A. S. Sullivan:—"We understand it is *not unlikely* that Mr. Arthur Sullivan will be requested to write an *important* work for the Birmingham Festival of 1873. Nevertheless his 'Prodigal Son' should be in the programme of 1870." How delightfully disinterested to be sure!

Under the heading of "Entertainments, &c.," a Newcastle paper gives the first place to an odd account of the re-opening of an organ at Bath Lane Church; the event being celebrated by a concert of sacred music. The organ has been for some time in the hands of the builders, and has been enlarged by the addition of "stops which have made it a very complete and admirable instrument, and surpassed in power and quality of tone by but very few organs in the district." [It is singular how the new organs surpass each other in such cases.] "The new stops include several on the German principle of scaling and voicing; namely, three Liebich gedactops, respectively 16, 8, and 4 feet; and also kerdulophon stop, geigen principal, and trumpet, together with couplers." I hope the "Liebich gedactops" and "kerdulophon stop" will be duly noted by lovers of what is novel.

Correct solutions of the puzzle in my last week's "Snaps" have been contributed by Mrs. Thos. Kilner; J. W. Wilson, jun.; Jno. Steele Higgins; A. H. Foster; J. J. Griffin; W. T. Freemantle; J. W. B.; and Levenshulme. Partially and very nearly correct by E. A. S.; M. B.; H. A. B.; A. G. G.; T. Hood, Jun.

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The present proprietors purchased the estate in the Encumbered Estates Court, and have agreed to grant a lease of the mines, which this Company, after considerable difficulty, acquires under peculiarly favourable circumstances, giving it the advantage of all the previous outlay.

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# The Musical Standard.

No. 295.—VOL. XII.

LONDON, SATURDAY, MARCH 26, 1870.

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# The Musical Standard.

No. 295.—VOL. XII.

LONDON, SATURDAY, MARCH 26, 1870.

PRICE TWOPENCE.

## MOSCHELES.

UR last number announced in a few brief terms the death of a great pianist, composer, and teacher, whose lengthened years had already in the minds of many enrolled him amongst the worthies of a forgotten era. Such an one cannot be allowed to pass away without some tribute to his labours, however inadequate, as we can but feel.

Ignace Moscheles was a native of Prague, where he was born on the 30th of May, 1794, of Israelitish parents. The child early shewed great aptitude for music, and speedily became a prodigy. So early as his fifth year his lessons appear to have formally begun; and we are told of his first masters, Zahradka and Zozalsky; teachers it is presumed chiefly remarkable for having had the care of a sharp-witted child, and belonging to the noble company of Z's. Very soon, however, the child was placed under the care of Dionys Weber, director of the Prague Conservatory of Music, and then it was the real work of education began. Weber took the trouble to ascertain in what the boy's musical talent consisted; and finding this to tend towards the grand and solemn, proceeded to develop it accordingly. Casting aside all lighter matters, young Moscheles gave continuous and unwearied attention to the compositions of Bach and Handel, of Mozart and Clementi, devoting his utmost perseverance to the performance of the fugues of the first-named writers in all their true energy and grandeur. As the result of so excellent a system of tuition, he was able to appear at the public concerts of Prague in his eleventh year, when he actually passed as the first pianoforte player of that place in the estimation of the critics. One so gifted as the Jewish child would be certain to try his hand at composition, and Moscheles seems to have commenced with, or at least quickly attempted, compositions of the largest class; but wisdom came with age, and he gladly withdrew these juvenile pieces from the public eye, his ideas undergoing some considerable modification whilst under the tuition of Albrechtsberger. We care not to follow step by step the life of Moscheles, as the record would be much too long for present purposes; we therefore pass unnoticed the list of his performances at German courts both great and small, remarking

only that he seems to have enjoyed one unvaried course of success, and to have divided the general popular favour of the musical public with Hummel—a contemporary indeed worthy of his rivalry. In 1820 he set out upon a musical tour through Holland, France, and our own country where he was received with an enthusiasm which, together with a keen appreciation of the solidity and value of British gold, doubtless induced him at a later period to take up his residence in England. Here he was very successful as a teacher, and lived for years, until indeed he was induced to consort with Mendelssohn at the new conservatory of Leipsic, where he remained until his death. As a performer, Moscheles was great in the production of tone, in fire, and in the love of unusual harmonies and devices. His power over the keyboard was unquestionably great, and for the most part legitimate; but like another fine performer we could mention, he outlived his fame as an executant, very few of the younger musical generation having enjoyed the chance of hearing him play, although it will not be forgotten that he was heard in London a few years since, during a flying visit from abroad. As a composer he is chiefly remembered by his Studies. This is somewhat remarkable when it is known that he had many pupils among the most aristocratic of our families; that he was pianoforte teacher to our Royal Academy of Music; that he continually played in public; and, above all, that he composed what would fill quite a considerable library of music for his instrument, in almost all the various musical forms in favour. We may well marvel that so bright a luminary should be so soon obscured; but the explanation is reasonably simple. To make much effect with the music of Moscheles requires very special capabilities: it is by no means easy either to play or to understand; nor does it produce the effect under a foreign hand that it evidently did under that of the composer. In many of his pianoforte works there may be found most able writing, with but little charm; while great expression would indeed be necessary to make their melodies affect even the most sensitive.

As a teacher he stood firm to his traditions, steadily discountenancing the light and flimsy music commonly played in our concert rooms. In the heart of Moscheles no such idol as Chopin was enshrined: Bach and Handel, Handel and Bach, with due season-

ing of the great after-comers of music, were sufficient for his programme. His pupils speak of him with affection; and when it is noted that among these are enumerated men so wide asunder in playing as Mendelssohn and Thalberg (neither of whom could interpret the other's music to all appearance) we may well concede him the credit of consummate ability in teaching. To strangers, especially to students, his manner was most urbane; and we speak from personal knowledge: he hesitated not to introduce himself; talked kindly of his art and their own; listened attentively to their playing, or read their tottering attempts at composition; pointed out faults with an innate delicacy, "I should have written it so," or "I would make an alteration here," was his observation in such cases, when he would make even the most diffident feel his sympathy and appreciation.

By the death of Moscheles the list of great pianists has suffered an irreparable loss, if indeed it may not be said to have been closed. There are pianists and pianists, and some have an unquestioned individuality; but, save in the case of Madame Schumann, those with which this country are familiar are mere thumpers in this or that particular rut, or severely "classical" in no rut at all. Regrets are vain, however; and when a man has reached the ripe age of seventy-six, we may well be satisfied with the reflection that his work has been accomplished.

### Reviews.

SIX TUNES TO POPULAR HYMNS. By B. H. Wortham. London: Novello, Ewer, & Co.

THE first two of these tunes are to "Hark! hark! my soul! angelic songs are swelling," No. 1 being written for voices singing in harmony, No. 1a for voices in unison—with organ—with a harmonised burden. We prefer the first as the better melody and music generally. No. 2 is set to "Fierce raged the tempest o'er the deep," and is very wide-spread as regards melody; still the intervals are diatonic, and likely on that account to be taken up readily. No. 3 is more in the manner of the old tune composers, and seeks to expound the words "The royal banners forward go." The harmonies are plain and churchlike, although the base of the last two lines might have been made less rugged with advantage. No. 4 is "To thee, O dear, dear country," and sets two stanzas at a time—a most commendable practice when so long a hymn is in question: it would have been much better placed a semitone higher or lower, as it stands in the key of E some very queer harmonies would crop out in churches and chapels of our acquaintance, particularly at the double sharp, and at the sharps written to various A's and B's. Mr. Wortham seems to have well hit the tenour of the words "We come to Thee, sweet Saviour,"

in his tune No. 5; four baby lines to begin with, and then an older-grown burden accurately measure the capacity of the hymn. No. 6 sets "Brightly gleams our banner," and very fairly sets it. Collectors of hymn tunes may add these to their store without any fear of violently outraging their feelings in performance.

SELECT SUBJECTS FROM MENDELSSOHN'S "FIRST WALPURGIS NIGHT." Arranged for the Pianoforte (with *ad lib.* accompaniments for Flute, Violin, and Violoncello) by W. H. Callcott. London: L. Cock & Co.

THE music of Mendelssohn is not very easy to adapt to the pianoforte as a rule, and of all his compositions that from which Mr. Callcott has drawn the subjects before us seems to promise least in the way of success. Still the various themes have come out well, and are wrought into very fair-sounding piano pieces. Mr. Callcott's manner of working is too well known to need any special delay for its description here; these subjects place both merits and defects in a prominent position, and admirers of such works will assuredly be pleased with the fare provided.

- (1) "WE ARE WAITING BY THE RIVER." Four Part Song.
- (2) "VESPER BELLS ARE SOFTLY PEALING." Four Part Song. Written by Wellington Guernsey, and set to Music by J. L. Hatton. London: L. Cock & Co.

WE have here two sacred four part songs, or as they are described upon their title pages, "four part sacred songs," in Mr. Hatton's more simple manner. The words of "We are waiting by the river," seem to be a versification of some ideas derived from that portion of Bunyan's "Pilgrim's Progress" where the travellers have arrived within sight of the heavenly city and are waiting their turn to cross the river of death. Mr. Guernsey has not cast his poetry in a very classic mould; indeed the expression "written" would perhaps allow us to speak of his share in the work more properly as verse; still this present "writing" is in advance of some bearing his signature. The composer has made rather a muddle of the last line "We shall evermore abide," in that he has separated the last word from its companions by a rest of seven quavers in a slow time, and then delivered it "adagio:" this apart, the music is very pleasing, and easy to sing. In "Vesper Bells" the music is even more pleasing, and the words are yet more mild; but the public is not, cannot be, hypercritical over the words to music which come before it, so these will doubtless in nowise interfere with the due singing of Mr. Hatton's music.

"THE FAMILY FRIEND." No. 1. New Series. London: S. W. Partridge, 9, Paternoster Row, E.C.

THE aim of this excellent periodical is to assist in arresting the progress of the pernicious literature which is now finding its way into the homes of England. It appeals to every member of the household: its illustrations are very fairly executed; and it offers some simple music set to serious words. The tone of the whole is such as to fit it for Sunday use in families.

## ORATORIOS AT CHURCH-LANGTON.\*

*(Continued from page 140.)*

By this time the scheme had got air, but in so confused a manner, that the world could not collect any thing of certainty to judge about it. In one part the report was, that I was about founding a college, but for what or whom nobody could give account: in another, it was said to be an university; and in a third, a county hospital: this latter report being the most feasible, became most universal. I was continually dunned by the importunity of friends and strangers, to know what it was I intended; and to save myself the trouble of explanations, etc., I told them a county hospital, with which they were satisfied. Notwithstanding these various reports, quite out of the reach of a private fortune, I never heard the cry of "madman," etc., was bellowed out so forcibly against me, as at the beginning of the scheme, when I proposed a school and an organ only to be raised from the sale of trees, etc., of great amount.

I planned a set of gentlemen for my trust, and had the promise of a sufficient number for my purpose; but I found amongst them so strong a tincture of the old leaven, that I thought it more prudent, for the better conducting of the scheme in its tender and infant years, to make an alteration in the list; and take some of my own parishioners into the trust. My parishioner trustees are substantial freeholders, of integrity and good report; are ever upon the spot; ever ready, and ever a sufficient number to transact business with authority. The other, too, are such friends and acquaintance as remained bold and inflexible in the cause, in spite of the rage and fury of a strange and uncertain world. But as the majority are farmers, I call it A Farmer Trust: by that name it shall go, for I am pleased with my choice; and I think it the most proper one that can be taken: and I leave it to them to continue the trust in their own set, or elect gentlemen candidates as the trustees drop off. I must own, I could have wished to have had the trust wholly composed of gentlemen of the neighbourhood, at the first setting off; but this I soon found to be impossible: neither is that what we can even hope for, to the proper conducting of the scheme, until time, by its happy effects, shall have wrought on them to the enlightening of their understandings, and the rectifying of their wills, and has duly qualified them for the discharge of so important an office. Then, and not before, can we hope to have the scheme properly conducted by such a society; for at present it is no less a true than sad complaint, that having eyes they see not, neither can they understand:—[For the removal of this veil, the prayers of all good people are desired.]

In the year 1766 I took the tythes of my whole living into my own hands. One great view I had in this, was my having a team in readiness to fetch materials for our public buildings. The hiring of all the carriage would be endless in charge; and to keep a large team without a proper farm for its support, would perhaps be nearly, if not equally as expensive. To take such a share of my tythes only as would be sufficient for that purpose, would bring on nearly the same trouble as if the whole was collected; and this put me upon trying the whole strength of my living, as well as strength of an able set of horses for the public good.

Our deeds were not yet executed, and no society was yet established. I had received about £500 of the charity money, and with this I set up farmer. Had it not been for the plantation scheme, and the consequences of it, I must have been obliged to have borrowed that sum, which would have been very disagreeable to me, to have involved myself in debt afresh; but by the help of it, I was enabled to set off strong, without being obliged to any one. Thus I supported myself by my own charity, literally making the old proverb good, "Charity begins at home."

This summer died Mrs. Pickering. The sums she and her sister had accumulated by their penurious way of living were immense. They were sisters to the late Sir Edward Pickering, of Tichmarsh, in the county of Northampton; and though the title devolved to Edward Pickering, son of Sir Gilbert, their

nearest relation, they left Sir Edward by will £4,000 only, and his brothers and sisters, which are seven in number, £3,000 each. Their Langton estate they have given to a god-child; and the Tichmarsh estate, which is the old family estate, and in the church of which is the family vault, in which their remains lie reposed, they have left to be sold, and the money to be joined to the amazing sums of cash they had by them, to be distributed in legacies, which they have bequeathed by will to almost everybody—[they are supposed to have died worth upwards of £200,000]—that were no kin to them, except their assiduous and faithful attorney Mr. Valentine Pine, to whom I have heard they have given nothing. But what is strange and wonderful, though their charities in their lifetime at Langton were a sixpenny loaf a week only, which was divided into as many parts as there were petitioners, and distributed by eleven of the clock on a Sunday, unless they left the town the day before, which was often the case, and when the poor were sure to fail of their bounty; these gentlewomen, at the death of the last, bequeathed by will upwards of £12,000 to the different hospitals and religious institutions in this kingdom. A blaze of goodness issued from them at last; and thus ended these two poor, unhappy, uncharitable, charitable old gentlewomen.

At the meeting for the execution of the deeds, the trustees attended to a man, and I addressed myself to them in the following speech; which speech was drawn up when I intended, and had the promise of, men of fortune only for trustees, and which I publish unaltered, though we have introduced, for better reasons, some honest farmers into the trust. This I mention, as some part of it may seem to some to contain too great a compliment to men, though honest men, of that station. And the reason of my publishing it is, not only as the regular course of the history calls for it, but because it is highly proper, as it further explains my meaning, and contains an answer to perhaps every objection that can be made to the nature of this establishment, destroys all discouraging circumstances attending the trust in its infant state, and enforces the utility, dignity, and importance of all these foundations.

*Mr. Hanbury's Speech to his Trustees at a Meeting at Church-Langton, March 14, 1767, being the Day from which our Foundation bears Date.*

"Gentlemen,

"The joy attending this long-wished-for day, is heightened by your unanimity and cheerful readiness to take upon you the guardianship of the whole of the different charities, which I (with a little variation) from the beginning had in view.

"My first proposals, indeed (though made to double the number of gentlemen), were obliged to be contracted, and a share of my intended plan exhibited only for that first step. I was afraid of exhibiting too much for that time, lest the scheme should appear too great and romantic, and quash the whole. My intentions were to bring it on by degrees, and as we succeeded, and the world was sensible of the utility of one part, to introduce another, until the whole was finished; laying first the foundation of a small part, then enlarging and building on it by degrees, until the superstructure was finally completed.

"The strange turn my scheme took with the public, though guided by such humble terms, you are all too well acquainted with; and though the like treatment may probably be redoubled upon us, yet little regarding what the world will bestow upon me afresh, you now receive at once the whole of what I heartily wish, and which assuredly will, in you and your successors, be one time or other completed. And as I am addressing myself to you the guardians of my scheme, permit me to offer some considerations to your reflection, that may serve to remove all notions of discouragement in your office, provided we meet with no other assistance than what Time, with his never-failing supplies, will grant.

"Our fund for our great works we may suppose at present to be only £1,000. But if we properly consider the power of such a capital, with its rolling and accumulating interest, we shall find it will enable us, at no very great distance of time, to instate the whole of this foundation in its full force and power of acting in its most extensive and enlarged state. We shall find it to be within the distance of what we have frequent instances of human life being prolonged: and what is man's life in its utmost extent? It is said to be a thing of nought: it is compared to a shadow, a

\* "The History of the Rise and Progress of the Charitable Foundations at Church-Langton; together with the different Deeds of Trust of that Establishment. By the Rev. Mr. Hanbury. London: 1767.



bubble, a post, to the new-mown grass, to a flower, and is beautifully said to come to an end like a tale that is told. But supposing the general commencement of this scheme to be at a much greater distance; nay, supposing it was to be a thousand years before any good could issue from it, yet should not we rejoice in being stewards for it, though so conditioned? Should not we be happy in choosing fresh trustees as occasion should require, in order to continue the succession until that blessed time? and with a conscientious activity discharge every branch of our office? Sure all this is intended for the praise and glory of that Being, to whom a thousand years is but as one day.

"Instances there are of legacies being left to be paid off after the death of such and such persons, whose lives have been insensibly spun out near half as long.

"Were such a trust appointed that was to receive £100,000 for such like purposes, after the death of a new-born infant, they would think themselves invested with great power, and would willingly and patiently wait the event; and yet, was this child's life to be extended to the age we frequently hear of, it would be no nearer, or better a foundation than what you are now engaged in.

"In other instances we see human foresight employed in objects at as great or greater a distance than this. For instance, planting of his Majesty's forests to afford oak for shipping, &c. No advantage could come from this in less time than a century; and yet the most judicious and wise men have formed many plans for the purpose, have used their endeavours to carry them into execution, and the scheme has been always held truly benevolent and patriotic. Our present Charitable Foundation has its superstructure at no greater a distance, and our engaging in the scheme is, perhaps, more than equally laudable.

### Organ News.

**DERBY.**—A new organ has been built by Messrs. Lloyd and Dudgeon, of Nottingham, for Temple Chapel, Derby, and was recently opened by Mr. J. Smith, organist of St. Werbergh's Church. The following is a synopsis:—

**GREAT ORGAN, CC to G, 56 Notes.**—Open diapason, stopped treble, stopped bass, keraulophon, open flute, principal, twelfth, fifteenth—all to CC, and the metal pipes spotted.

**PEDAL ORGAN, CCC to E, 29 Notes.**—Grand bourdon, stopped flute.

**Pedal Coupler.** Two composition pedals.

The organ is enclosed in a handsome deal case stained and varnished. Gilt front pipes.

**MAULDEN (BEDS).**—An organ was opened recently in the church here. It was built by Mr. T. H. Harrison, of Rochdale; and the following is a synopsis:—

**GREAT ORGAN, CC to G.**—Open diapason, stopped diapason, dulciana, gamba principal, flute harmonique, piccolo, clarabella, clarinet (tenor C).

**SWELL ORGAN, CC to G.**—Bourdon, horn diapason, salicional, lieblich gedacht, principal, mixture (three ranks), vox celestis (tenor C), corneopane, oboe (tenor C).

**PEDAL ORGAN.**—Open diapason (wood).

**COUPLERS.**—Great to pedal, swell to pedal, swell to great, pedal to keys. (Worked by pneumatic action.)

Three thumb couplers (double action). Four composition pedals (double action). Total number of pipes 1,052.

**GREENFORD.**—The following is the synopsis of a neat little organ recently built by Allen and Co., 114, Euston Road, and fixed in the Old Church at Greenford, near Hanwell. It has one manual (CC to F, 54 notes), and the following stops:—1, Open diapason; 2, stopped diapason and clarabella; 3, principal; 4, dulciana (42 notes); 5, flute (42 notes); 6, twelfth; 7, fifteenth. Two octaves of pedals. Bourdon pedal pipes on separate wind chest. The case is of Gothic design, with speaking front pipes, the CC open being the centre pipe.

**PARISH CHURCH, PENRITH.**—The following is the synopsis of the new organ built by Mr. Harrison, of Rochdale, for this church:—

**GREAT ORGAN, CC to G in alt, 56 Notes.**—Double diapason, large open diapason, small open diapason, stopped diapason, principal, flute, twelfth, fifteenth, sesquialtera (three ranks), trumpet (prepared).

**SWELL ORGAN, CC to G, in alt, 56 Notes.**—Bourdon, open diapason, lieblich gedacht, salicional, vox celestis, principal, fifteenth, mixture (two ranks), sesquialtera (three ranks), corneopane, hautboy, clarion (prepared).

**PEDAL ORGAN, CCC to E, 29 Notes.**—Open diapason (wood), bourdon (wood), principal (metal).

**COUPLERS.**—Swell to great, swell to great super octave, swell to pedals, great to pedals.

Three double-action composition pedals.

Harrison's pneumatic lever is applied to the great organ keys. The keys are placed behind the choir stalls in the south aisle, the organ being in the gallery above. The organ was opened by Mr. Ford, organist of Carlisle Cathedral.

### Musical Opinion.

#### THE POSITION OF ORGANS IN CHURCHES.

A WRITER in a recent number of the *Building News* has been discoursing on the Haarlem organ, and what it teaches. We quote the greater portion of the article without committing ourselves, be it understood, to an endorsement of all that is contained therein:—

Organs have come to be such essential parts of churches, that any additional and scientifically correct information, and hints as to their arrangement and position, must be useful. The arrangement and position of well-known and good organs must also be matters of no small interest, as showing practically what is best to be done and imitated, and must indicate what is wrong in the present system. It is to be remembered that the place of an organ in a church or cathedral, has hitherto been considered solely with regard to its æsthetic or architectural effect in the building, the musical properties of the building as part of the instrument, having been unthought of. The celebrated Haarlem organ will serve to illustrate this principle. It is a very large instrument, and completely fills up one end of the building in which it is. It is so famous a performance that it is sheer heresy to advance anything against it; but it seems to us that nothing can be well worse than the position it occupies in the church in which it is, and the way in which it is arranged. In the first place, it is too big for the church, and seems to fill it with a confused compound of sounds almost deafening, and but shows that there ought always to be some definite proportion between the size of an organ and the building which it is intended to occupy. If it be too small, then is the sound lost, and if it be too large, the sound ceases to be musical, and becomes a noise. The Haarlem organ was three years and a half in constructing, so that we may well suppose it was carefully thought over, and skilfully put together. It was commenced in 1738, and is, therefore, of the old school of organ building. It has sixty stops, many of which have two pipes to each key, and they are nearly all metal. It is said to have cost £10,000. It has 4,088 pipes. What effect such an instrument as this would have if in a much larger building—which is called a cathedral, but is in reality but a large church—would be difficult to guess, but of this there can be no doubt, that its power and beauty, and depth of tone would be infinitely greater than it is.

It must be observed that the organ stands close to the wall of the church, according to the usual precedent and practice, and that it has thus with other like arrangements been the evil example which has dictated the truly unfortunate position of the new organ in St. Paul's, close to the transept wall, and almost touching its roof. Another great defect in the Haarlem organ seemed to us to lie in the large number of pipes in the front of it, and the effort evidently made to get as much outside and surface show and sound as possible. It serves to evidence how much there is yet to be learnt and done in organ arrangement.

and in the disposal of the several parts of an organ, always bearing in mind that such an instrument is for the double purpose of the interpretation of instrumental music, and also, and more frequently, of helping, not hiding, vocal music. The sound from this fine organ, though so rich and full, is not a little heavy, doubtless due in great part to the way in which it is played, but yet more to its position close to the wall of the building. It is exceedingly disappointing and provoking.

The object in view in thus calling attention to this foreign organ is to suggest a new arrangement, and to point out one or two things in it well worthy of trial and imitation; but as change of any kind is very hard to initiate without some precedent to go by, it may be useful and interesting to hint at the novelties in the great organ in York Minster, as designed by its late distinguished organist, Dr. Camidge. This organ was built in 1820, contains eighty stops, and eight thousand pipes, and cost £5,000. It contains a remarkable cornopean, a grand ophicleide, and a tuba mirabilis, a mere nothing compared to the gigantic noise-maker which has been palmed off on the Dean and Chapter of Westminster as a musical instrument, and which must have cost so much. But the most remarkable invention in this York organ is its huge wooden pedal stop, the largest pipe of which is 2 ft. 6 in. across, and which looks like a great kitchen chimney, and the sound from it—not at all disagreeable, though hardly musical—like the moaning of the wind in one. These pipes are not in the organ loft and along the floor of it, like those at Westminster, but are ranged behind the stalls upright, and on either side of the choir.

York Minster, be it observed, is a much finer place, as a musical building, than Westminster, and is inferior only to St. Paul's. The organ, happily, still stands in the centre of the loft. The organ of St. Paul's was built by Bernard Smith, in 1697, so that it is of older date than that of Haarlem. It is impossible not to admire the solemn beauty, and the round, full, and rich tone of such instruments as that of Haarlem and St. Paul's, and when we contrast this tone with the sharper and thinner one of more modern and "improved" instruments, may it not be allowed us to ask, Where, or in what, lies the improvement? All musical instruments, as a rule, are getting sharper, and so, to speak, more superficial—we know of no better word—and empty of true musical sound.

Organ pipes, like church bells, are getting cheaper. Big Ben, the result of science, is merely a huge bit of metal, like a great saucepan struck with another big bit of metal, but the great bell of St. Paul's—there was no science in Wren's day—is really a musical instrument, like the pipes of its organ. The sound of this bell, as heard in St. Paul's, is singularly fine, and shows how much is due to the building in which any musical instrument may be placed, as well as to the nature of that instrument itself.

Another improvement suggested by the Haarlem organ is that of doubling the pipes of an organ. It is a very singular fact, and one which we believe has not before been noticed in any existing work on music, that if you take, say, a dozen or more voices, every one of them so indifferent as to be hardly bearable as solo voices, i.e., all of them bad voices—if you take these and combine them, and cause them to sing together in simple unison, then is the result to the full as fine as a single musical voice, or a good solo voice. Some might feel it to be better. That a number of indifferent or bad things should by combination make up a good one, is not a little singular. It is for nature to explain this, for human sense certainly cannot. Would it not be the same with organ pipes; the thin nothingness of a reed stop, composed of a series of single pipes, might thus be converted into a thing of beauty by simply doubling or trebling or multiplying each single pipe in it. This is for organ mechanists to think about and try. We owe the frightful Westminster Abbey "tuba" to the fact of the introduction into the organ gallery of a solo cornet on festival occasions. Suppose Mr. Turle had consulted the Haarlem organ, as we have here done, and doubled or multiplied by four, or six, or seven, as they do at St. Peter's, Rome, this single sour cornet, would he not have got what he wanted—a real and fine trumpet stop, a "tuba mirabilis"? What the Abbey organ wants now, the "tuba" being gone, is a softened trumpet stop, just indeed what would be got by the multiplication of a good ordinary trumpet stop. No man can use it as he does. No question of mere expense in so wealthy

and close a confraternity as Westminster ought to stand in the way of perfecting, as far as may be, the most useful thing in it, and certainly no more foolish modern Gothic notions should hinder the making perfect and restoring the organ to its proper and effectively working place.

It seems a very great pity that a series of well considered experiments cannot be made under the auspices of some society—for that seems the only way—for the purpose of accurately testing matters so important to all who care about churches or cathedrals; and the best way of doing this is for such a body as the Chapter of Westminster to do its work well and perfectly. Of course all this applies with even greater force to St. Paul's and to its Chapter. The old Haarlem organ fails from the fact of its confined and packed up position and small space, which cannot be remedied, but in St. Paul's it is simply the putting things back in their proper places—in other words restoring St. Paul's Cathedral, and then leaving it to the organist and the choir and the dead composers.

WOELFL.—Joseph Woelfl, born in 1772, was a contemporary and rival of some of the greatest pianists and composers of the early part of this century, including Clementi, Dussek, Steibelt, Cramer, Hummel, and Beethoven. So happy was Woelfl in improvisation that he could maintain his ground in this respect, even in competition with Beethoven. Although Woelfl had not the rich and facile genius of Dussek, he was a more thoroughly trained musician; and might easily have won higher and more permanent fame, as well as a happier condition, with greater prudence of worldly conduct. This eminent musician settled in London, where he ended his life miserably in 1811 (?) [some say 1814]—his resting-place being now unknown. Woelfl has left compositions in the most important forms of instrumental music; including orchestral symphonies, one of which (in G minor) was revived with much success at the first concert of the Philharmonic Society, in March last. His chief works are for the pianoforte, on which instrument he was a performer of remarkable powers. Perhaps the best of all his many solo sonatas is that now referred to [in C minor; the Op. 25], disclosing as it does consummate science, passionate grandeur, and elevated sentiment. The introduction and fugue which preface the work, the following impulsive allegro, the really sublime adagio, and the quaint final allegretto, are sufficient in themselves to stamp their composer as a remarkable, if not a great, man.—*Daily News*.

## Correspondence.

[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]

### "CRIPPLES OF THE PEN."

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I notice in your last a joke at the expense of our local criticism. I therefore beg the favour of your printing the following account, which I think will also recommend itself as something rich:—

"The organ of this place of worship—originally built by Messrs. —, —, has been recently enlarged and improved by that eminent firm, and was on — re-opened with a grand concert of sacred music, the selection given being from the works of Handel, Haydn, Mozart, Mendelssohn, Rossini, Beethoven, King [Beethoven and King!] &c., the choir of the church being assisted by those of St. — and other places of worship. Additional zest was also given to the entertainment from the fact that Mr. —, the talented Town Hall organist, would perform a number of solos on the instrument, and there was consequently a very numerous attendance. Before proceeding to notice the concert, it may be interesting to our musical readers to give a brief description of the improvements made in the instrument. To the great organ have been added a trumpet, geigen principal, lieblich (8 feet), whilst the original open diapason has been entirely revolved. The swell has had the addition of a very fine

keraulophon, and the whole of the existing stops have been extended right through. A new coupler—swell to pedals, so that the bass can be used to the swell—has also been added, and the whole instrument generally cleaned and improved. The registers therefore now represent the following contents of the instrument. ["The registers represent the following contents!" I thought they were the contents.] . . . In addition to the above, there are also [*sic*] a mechanical contrivance to shut off the whole pedal action when necessary, together with three composition pedals, and the usual swell and pedal actions. It will thus be seen that the organ is now amply sufficient for all its future requirements, and contains an admirable and well-varied admixture of stops. The way in which the Messrs. — have carried out the various improvements reflects the greatest credit upon them, the organ being shewn last night to be one not only of great power, but of a fine mellow tone, which was distinguishable no less in the softer passages played, and in the accompaniments to the solos, than in the more vigorous forte portions of the several choruses and pieces. [What a wonderful "fine mellow tone!"] The principal attraction of the evening was undoubtedly the playing of Mr. —, who in the following programme tested and fully brought out all the beauties and capabilities of the instrument:—1. No. 3 of a suite of three organ pieces (—), and Back's [*sic*] celebrated and difficult fugue on St. Ann's psalm tune; 2. No. 2 of the above suite (—), and Handel's Coronation Anthem; 3. Andante from Mozart's symphony in D; 4. Slow movement from a Concerto, by Beethoven. In the course of the performance of the above pieces every stop in the organ was fully tested, either singly or in combination, and at the close Mr. — expressed himself very much pleased with the instrument, and his entire satisfaction with all its arrangements and details. [*sic*]

There, Sir! I could not ask you to reproduce it without putting several *sics*; although I so well remember when Doctor Flowers so wittily remarked in your pages that it "made him sick to see you put *sic*" (a case of sea or sea sickness under the circumstances evidently). It is greatly to be wished that such reports should be useful to the readers, the builders and others concerned; but what can be the use of accounts like the foregoing? It is in these cases undoubtedly hard to blame the reporter, who may do his best (and I will say that the foregoing is not by any means the worst of the class I have seen); but it really seems a pity that the services of people who know what they are saying cannot in large towns at least be readily procured; and it does not argue much for our national appreciation of the art. A good musical report is, as far as I know, quite a rarity; for music is exactly the subject that soonest betrays the hand of inexperience: it is not an easy subject to treat of at the best; and how much musical critics (so-called) are indebted to the friendly offices of those who have struck out their exceedingly crude notions and unsafe (or even ridiculous) suggestions, is possibly known only to a very few, who, like myself, have had an eye on the proof sheet or author's copy for very many years; but music (I repeat) is of all others the one subject where most absurdity passes current, and where oftenest incompetence intrudes. When even some of our so-called London "criticism" is written by aspiring schoolboys, whose qualifications would seem to hinge more upon length of leg than strength of faculty, we cannot blame the industrious reporter of a country paper, and can only wonder why music should be the pool whose waters are perpetually troubled by the "cripples of the pen."

Yours, &amp;c.,

March 22.

AMPHION.

## MUSIC IN CHURCHES.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—So much has been said about Earl Dudley's offer of a sum of money to the Dean and Chapter of Worcester contingent upon the cessation of using the cathedral for musical purposes, that I am tempted to put a question and to make a few observations, premising that I do not claim to be any startling discoverer; at the same time that I do not remember seeing the point insisted on to the degree that I fancy it deserves.

If a festival in aid of a charitable object be permitted—nay encouraged—in a cathedral (three cathedrals are in question, I

may remark) why should all such celebrations be refused us in our smaller churches? It may be argued an awful latitudinarianism that dares to utter (and a dreadfully "no church" journal that dares to allow me to utter) the fancy that we should not be very many degrees worse off in "spiritual status," if we could hear now and then some attempt at ornate church music, some oratorio music, something grander than is thought to be desirable in matters of devotion (Englishmen have for the last three hundred years or better disliked "making a plaything" of their prayers; but our churches are shut and unproductive, dusty and useless during the week). Here I give some readers breathing time to consider the enormity of the wish. But to resume! It is noteworthy that since the revival of the knowledge of ancient English architecture, itself one of the lesser features of an altered tone of ecclesiastical feeling, there has been a growing dislike to the use of churches for festivals of the kind—a dislike common to both extreme parties in the Church of England, which is curious when we consider that very little respect to the appearance of the building is affected by the lowest among the low churchmen (who, always fond of "hedge preaching," would not be averse to concluding their devotions in a "barn.") However, "low" and "high," from whatever motive, have united to hate musical exhibitions in their churches. It was not always so. The greatest festival of all was held in the most glorious church of all, the Abbey Church of Westminster. So were its successors. Festivals were held in the no less noble Minster of York; Derby had its oratorios in the Parish Church. So had other towns. Even suburban Greenwich had its festival in the Parish Church, for I remember being told of one by the very man who made a long action for the organ keys on that occasion perhaps nearly fifty years ago.

It is a great pity that, having large churches and fine organs, more use cannot be made of them, especially when we reflect how many a languishing parochial charity might appropriately be benefited. A really tolerable choral service generally "draws;" but a service in which should occur, in all rubrical propriety, a grand performance of the canticles and anthems some appropriate voluntaries (taking a leaf out of the book of our continental neighbours in point of fact) and some oratorio choruses, would infallibly prove serviceable to the clergy, who are much too given to regarding music with the glance of a man who looks at an ugly animal from a distance with the kind of feeling "I would extrude you if I dared!"

Yours, &amp;c.,

March 22.

SCRUTATOR.

## CATHEDRAL BEGGARY.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—As an old cathedral choir boy, allow me to thank you for your article last week on cathedral beggary, to which it is most desirable to call the attention of the public, as I know there must be many who, while they are pleased to send their sons as "choristers," would most decidedly object to their being converted into "official beggars." I have two sons nearing the age at which I commenced my musical life in a cathedral, and one of my fondest hopes has been that they should commence in the same way; and thus, while rendering themselves useful members of society at an early age, become at the same time acquainted with the fine old works of some of the English masters. If, however, the plan is to become general of "first singing and then going round with the hat," my pride will revolt, and my boys will not become choristers in a cathedral. The authorities know the difficulties of procuring boys with good voices, and I should think they would feel it to be to their own interest not to make any rule which will deter parents from sending eligible boys, who would otherwise wish to do so. (I enclose my card).

Yours, &amp;c.,

March 23.

CATHEDRAL.

## A DELICATE QUESTION.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Suppose the pupils of a ladies' school fall sick of scarletina one after the other, and are moved upstairs or out of the school-house until convalescent; and suppose some of them are

removed home for the remainder of the quarter; and suppose that the music-master is engaged at so much a pupil to teach these young ladies; and suppose that young ladies entitled to one lesson a week take two; and suppose that the little bill is made out as per pupil:—how ought I to charge in such a case? Do the parents pay whether or no, or are deductions allowed? As the time has been occupied, what is my position, and who is to pay?

Yours, &c.,

IN A FIX.

### HYMNS FOR CHILDREN.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—In reply to Mr. Adams's query in your last number, I beg to remark that Mr. Hullah is publishing some hymn tunes for children in "Good words for the young." The first appeared last November: the words are taken from Mrs. Alexander's "Hymns for Little Children" and "Narrative Hymns."

Yours, &c.,

A SUNDAY SCHOOL TEACHER.

Petersfield, March 23.

### DOMENICO SCARLATTI.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Can any reader of your valuable paper give me a reasonably accurate idea of the number of harpsichord pieces composed by D. Scarlatti? Perhaps I should more wisely have inquired how many have been printed; for that is really what I want to know, so please let the query stand in that form. I fancy a great many people have acted the part of editor to the distinguished harpsichord player at various times, and not least of these was Thomas Roseingrave; but these various editions are not easy to come at. Roseingrave's edition was one of peculiar splendour, magnificent in engraving, in printing, and in paper: and as rare as it is magnificent when early copies are sought. But after him came all sorts of dabbles, and there is no telling how many duplicates were reproduced. There is the extensive collection of Czerny, which contains, perhaps, the largest number of single pieces; but then these are not all by our author, or Clementi is not to be believed—and I have great faith in Clementi, whose "Practical Harmony" deserved well of the musical world, and was only too ruthlessly melted down.

It would, perhaps, not be beside the purpose of this letter to inquire how many keyboard pieces are known to exist by the author above mentioned! Alessandro Scarlatti was a prodigious maker of operas, and the science of some of his madrigals is said to transcend everything yet done in music: but I know only one fugue for clavier from his hand, and that is dry. Yet he may have written much and well for the keys, and most of us may be ignorant thereof. If notes of publication may accompany such mention as your readers can supply, it will much oblige,

Yours truly,

IXION.

"Inquirer" (Tunbridge Wells).—None of the works alluded to are so rare as to be pronounced very valuable; but any one of the dealers in old music would exact a considerable sum for the list of books supplied by our correspondent, particularly if "scores," and in good condition. The "Lyra Britannica and Lyric Harmony" are likely to be of little account; and the Stanley, Baildon, &c. cantatas, of less. Our correspondent should describe the works exactly, and then get an opinion from a musical friend (organist if he can) upon the spot: it is clearly impossible for us to give him an exact idea of the money they would fetch.

Mr. Marshall's letter is (will he excuse us for saying?) hardly suitable for publication. He has probably, however, sufficient reasons for the indignation to which he gives expression; and should he think fit to offer some account of the unpleasantnesses alluded to, we may be the better able to serve him by publishing the same. A competent organist undoubtedly should never be interfered with.

H. N. (Petersfield) has our thanks for his politeness. Attention shall be paid to his wishes very shortly.

Received with thanks:—C. W. J. (Lewisham); W. S.; Rev. A. L. L. (Oxford); W. Quaif; Precentor St. John's, Waterloo Road; H. B. Woodhouse; "The Shadow," "Free Lance," &c.

\* \* Country reports should be sent immediately after the event to secure insertion. Many are omitted on account of the delay on the part of their senders.

\* \* We still find many correspondents doubting whether we care to receive items of original intelligence. To such we would say send us all you can. Be as brief as may be consistent with intelligibility; and write on one side of the paper only. Manuscripts will pass through the book-post, if there be no letter enclosed, at the following rates: 4 oz., 1d.; 8 oz., 2d.

\* \* Correspondents who kindly send us newspapers containing paragraphs to which our attention is desired, would greatly oblige us by cutting or otherwise marking the part of the paper they wish us to read.

BRIXTON.—The last of Mr. Ridley Prentice's Monthly Popular Concerts was given at the Angell Town Institution last week. The programme included Mozart's lovely clarinet quintet, Woelff's "Ne plus ultra" sonata, and Schumann's quintet in E flat, all which were rendered in a thoroughly artistic manner; the clarinet playing of Mr. Lazarus being perfect; he also joined Miss Alice Ryall in "Pack clouds away," a song by Macfarren, which, though encored, was but a poor composition, modelled somewhat after Spohr's "A bird sat on an alder bough." Mr. Prentice's playing of Woelff's fine sonata was characterised by the greatest vigour, delicacy, and feeling. Were all Schumann's works as clearly written as the pianoforte quintet performed on this occasion, not many would complain of obscurity in his writings. The "Marche" is sublime enough for Beethoven; while the two subjects in the concluding "allegro" are finely and cleverly worked. The scherzo and trio are vague in style, but few are the composers who could have written this quintet. Mr. Prentice played two of Mendelssohn's "Lieders," but he seems more at home in larger pianoforte works. A lady whose name we did not catch, appeared as a substitute for Miss Poole, and sang "The first violet" and Sullivan's "Lullabye." Miss Ryall also gave Schubert's "Ave Maria," but in what language we are unable to say; a gentleman who sat near us suggested "Hindustani." The accompanist cannot be complimented on his skill. We very much regretted to read a notice circulated by Mr. Ridley Prentice stating that these excellent classical concerts had not "paid," and begging for a more extended list of subscribers if it be wished to renew them next season. We hoped, from the appearance of the room, that the well-to-do people of Brixton had felt the value of concerts equal both in the works performed, and the artistes engaged, to those of "Monday Popular" fame; but, despite the entertainment provided, this would not seem to be the case. We fear that the people are being very slowly educated up to this standard; for talking was more than once heard during the performance of "trios and minuets." It will scarcely be credited that during the playing of Schumann's last gem we saw "with our own eyes" a bevy of ladies and gentlemen engaged in the consumption of confectionary. Now, can Schumann and sweetmeats be discussed together? Meanwhile, all credit to Mr. Prentice for his attempt, and may he be more worthily supported in his exertions of next season!

MANCHESTER.—A very agreeable concert, given by Mr. James Thorley, took place last week at the Town Hall, King Street. The most important features of the programme were the specimens of chamber music that were given. In these Mr. Thorley was assisted by Messrs. Carrodus, Nicholson, and Bernhardt; as well as his father, Mr. R. Thorley, now becoming quite a veteran violoncellist. The opening quartet, in G minor, by Mozart, was capably played, as was also the selection from Schumann's grand quintet in E flat. A more favourable specimen of the productions of this master could not have been selected; that it was thoroughly appreciated the hearty applause which greeted its close fully showed. The solo instrumentalists were Mr. Carrodus and Mr. James Thorley—the former of whom played Ernst's

"Il Pirata" in splendid style, with a full, round, vigorous tone, and thoroughly correct phrasing. The polonaise by Weber, played by Mr. Thorley, requires the utmost delicacy and precision of touch: some of the passages, like very much of Weber's pianoforte writing, take awkward forms under the hand; but all the difficulties were thoroughly overcome by the player. In the Andante from Beethoven's "Kreutzer Sonata," Mr. Carrodus and Mr. Thorley united their powers; the result being a most effective performance of this beautiful movement. Miss M. Thorley, who appeared as solo vocalist, is making progress in her art, her intonation being on this occasion unexceptionable.

**BUNGAY (ST. MARY'S CHURCH AND ORGAN).**—The restoration of the chancel of this church is now most successfully completed. Its chief feature is a fine stone reredos, executed by Mr. Henry Nursey. It consists of pure perpendicular panel work of the fifteenth century, a series of arches (containing the commandments and sacred monogram) carried by polished marble columns and carved capitals, the spandrels of the arches being artistically carved. Some texts are carved on the entablature (and over the table) in bold (coloured) letters. The floor has been partly covered with Minton's encaustic tiles. It is extremely gratifying to learn that the work has been voluntary in the highest sense of the term, the greater part of the subscriptions having been presented to the vicar and churchwardens without personal application on their part. Besides the subscriptions in money (about £200) several costly presents were made, among which were table and altar cloth by Mr. and Mrs. Hartcup; altar rails and standards, by Mr. Samuel Scott; brass lectern, by the Vicar (Rev. G. F. Matthews); a Bible, by Mrs. Harrison; seats and footstools within the rails, by a few friends: and the pillars by Messrs. Mann and others, while we learn that Mr. G. Wales, of Ditchingham, is about to insert in the chancel window a series of beautifully executed subjects, which, when completed, will add very much to the general effect of the whole work. During the past year the condition of the organ has received attention. This instrument is reputed to have been built by Father Smith, about 1660, on the same model as the celebrated organ at St. Nicholas, Great Yarmouth. It was originally a splendid instrument, with as many as forty stops, but the lapse of time having rendered repairs indispensable, it was, unfortunately, again and again potted at, with large cost, by several local builders. Recently Messrs. Walker, of London, organ builders of established reputation, were called in, and found it in such condition as to require either a large outlay for its entire restoration, or the sacrifice of a part of the instrument. For a comparatively small sum these gentlemen have put the great organ into perfect condition, and the remainder awaits the time—we hope not far distant—when funds shall have accumulated, sufficient to restore this fine organ to its original excellence.

**TAUNTON.**—A sum of about £120 has within the last few weeks been expended in improvements of the organ in St. Mary's Church; Mr. Dicker, organ-builder, of Exeter, carrying out the work of improvement. St. Mary's contains twenty-five "stops." The Great Organ (from C.C. to F in alt.) has eleven stops, namely—the open diapason, stopped diapason, principal, clarabella, bourdon, tenoroon, twelfth, fifteenth, sesquialtera, mixture and trumpet. The Choir Organ has open diapason, stopped ditto (treble), ditto (bass), principal, flute, and cremona. The Swell Organ, with the same range, contains open diapason, stopped ditto, principal, tenoroon, mixture, hautboy, and trumpet. The Pedal Organ (two and a half octaves) has an open diapason. There are three composition pedals.

**BREAKFAST.—EPPE'S COCOA.**—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite. The "Civil Service Gazette" remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocons, Mr. Eppe has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Made simply with boiling water or milk. Sold only in  $\frac{1}{2}$  lb.,  $\frac{1}{4}$  lb., and 1 lb. tin-lined packets labelled.—James Eppe and Co., Homoeopathic Chemists, London.

## Cathedral Notes.

**LONDON (ST. PAUL'S).**—Third Sunday in Lent, March 20. Service, Smart, in F; No Anthem. Afternoon: Service, Smart, in F; Anthem, "Put me not to rebuke" (Greene).

**WESTMINSTER ABBEY.**—Sunday, March 20. Morning: Service, "Benedicite," Turle, in A; "Jubilate," Boyce, in A; Sanctus and Kyrie, Arnold, in A; Creed, Croft, in A. Evening: Service, Nares, in F; Anthem, "By the waters of Babylon" (Boyce).

**BRISTOL.**—Sunday March 20. Morning: Service, Clarke, in F; Sanctus, etc., Hopkins, in F. Evening: Service, Hopkins, in F; Anthem, "Call to Remembrance" (Battishill).

**CANTERBURY.**—Sunday, March 20. Morning: Service, Hopkins, in F; Anthem, "Give Peace in our Time" (Callcott). Evening: Service, Hopkins, in F; Anthem, "Blessing, glory," (Bach).

**CHICHESTER.**—Sunday, March 20. Morning: Service, Garrett, in E; Kyrie and Creed, Marbecke; Anthem, "Almighty and Everlasting God" (Gibbons). Evening: Service, Walmisley, in D minor; Anthem, "O God, have mercy" (Mendelssohn).

**CARLISLE.**—Sunday, March 20. Morning: Service, Goss, in A; Creed, Best, in G; Anthem, "I waited for the Lord" (Mendelssohn). Evening: Service, Garrett, in F; Anthem, "O where shall wisdom" (Boyce).

**CHESTER.**—Sunday, March 20. Morning: Service, Nares, in C; Anthem, "Enter not into judgment" (Attwood). Evening: Service, Nares, in C; Anthem, "I will cry" (Mozart). Special Evening Service: Three Hymns only.

**DURHAM.**—Sunday, March 20. Morning: Service, Cooke, in G; Creed, Hatton, in E; Anthem, "Judge me, O God" (Mendelssohn). Evening: Service, Cooke, in G; Anthem, "Now hear me, man" (Beethoven).

**ELY.**—Sunday, March 20. Morning: Service, Garrett, in D; Anthem, "O taste and see" (Goss). Evening: Service, Garrett, in D; Anthem, "The wilderness" (Goss).

**EXETER.**—Sunday, March 20. Morning: Service, Young, in G; Anthem, Psalm 84. Evening: Service, Goss, in E; Anthem, "Let God arise" (Greene).

**GLOUCESTER.**—Sunday, March 20. Morning: Service, King, in C, throughout. Evening: Service, Kelway, in G; Anthem, "O where shall wisdom" (Boyce).

**HEREFORD.**—Sunday, March 20. Morning: Service, Goss, in A; Anthem, "I bow my knee" (Beckwith). Evening: Service, Goss, in A; Anthem, "Thy word is a lantern" (Purcell).

**LICHFIELD.**—Sunday, March 20. Morning: Service, King, in F; Anthem, "Thou wilt keep him in perfect peace" (Wesley); Sanctus, Kyrie, and Creed, King and Bedsmore, in A. Evening: Service, Walmisley, in B flat; Anthem, "Plead Thou my cause" (Mozart).

**LINCOLN.**—Sunday, March 20. Morning: Service, Mendelssohn, in A; Sanctus, Kyrie, and Creed, Gibbons, in F. Evening: Service, Fussell, in A; Anthem, "Ascribe unto the Lord" (Travers).—Monday. Morning: Service, Rogers, in D; Anthem, "My God" (Reynolds). Evening: Service, Rogers, in D; Anthem, "O God, Thou art my God" (Purcell).—Tuesday. Morning: Service, Farrant, in G minor; Anthem, "Lord, how are they" (Kent). Evening: Service, Farrant, in G minor; Anthem, "O praise the Lord" (Croft).—Wednesday. Morning and Evening Service, Porter, in D. Evening Anthem, "In Thee, O Lord" (Rolle).—Thursday. Morning: Service, Kempton, in B flat; Anthem, "Have mercy" (Winter). Evening: Service, Kempton, in B flat; Anthem, "I have set God" (Blake).—Friday. Morning and Evening Service, King, in F. Evening: Anthem, "Blest are the departed" (Spohr).—Saturday. Morning: Service, Attwood, in F; Anthem, "Have mercy" (Nares). Evening: Service, Attwood, in F; Anthem, "And God said" (Handel).

**LLANDAFF.**—Sunday, March 20. Morning: Chants only. Evening: Service, King, in F; Anthem, "Wash me thoroughly" (Wesley).

**MANCHESTER.**—Sunday, March 20. Morning: Anthem, "Try me, O God" (Nares). Evening: Service, Cooke, in G; Anthem, "If with all your hearts" (Mendelssohn).

**NORWICH.**—Sunday, March 20. Morning: Service, Garrett, in F; Sanctus, etc., Buck, in B minor; Anthem, "Blow ye the

trumpet in Zion" (Jackson). Evening: Service, Garrett, in F; Anthem, "O hear me, man, and mark me" (Beethoven).

OXFORD.—Sunday, March 20. Morning: Service, Nares, in F. Evening: Anthem, "O Lord, Thou hast searched me out" (Croft).

PETERBOROUGH.—Sunday, March 20. Morning: Service, Boyce, in A; Anthem, "O have mercy upon me, O Lord" (Leslie). Evening: Service, Walmisley, in D minor; Anthem, "O Lord, my God" (Nares).

SALISBURY.—Sunday, March 20. Morning: Service, Walmisley, in C, full; Communion, Arnold, in A. Evening: Service, Walmisley, in C, full; Anthem, "By the waters of Babylon" (Boyce).

ST. ASAPH.—Sunday, March 20. Morning: Service, King, in F; Anthem, "Have mercy upon me" (Winter). Evening: Anthem, "Hear my prayer" (Kent).

WELLS.—Sunday, March 20. Morning: Service, Gibbons, in F; No Anthem. Evening: Service, Turle, in D; Anthem, "My God, my God" (Mendelssohn).

WINCHESTER.—Sunday, March 20. Morning: Early Service, Arnold, in C; Second Service, Jackson, in F; Before Sermon, Psalm 139 (Rogers). Evening: Before Sermon, "Behold now" (Rogers); Service, Arnold, in D; Anthem, "O Lord, Thou hast" (Croft).

WORCESTER.—Sunday, March 20. Morning: Service, Nares, in F; Anthem, part of "Incline Thine" (Himmel). Evening: Service, Nares, in F; Anthem, "Wherewithal," etc. (Elvey).

YORK.—Sunday, March 20. Morning: Service, Walmisley, in B flat. Evening: Service, Walmisley, in B flat; Anthem, "Praise the Lord" (Spohr); Two Hymns.

TEMPLE CHURCH, LONDON.—Sunday, March 20. Morning: Service, Aldrich, in G; Anthem, "How wilt Thou forget me?" (Morgan); Kyrie Eleison, Aldrich, in G. Evening: Service, Aldrich, in G; Anthem, "Call to remembrance" (Battishill).—Wednesday, March 23. Evening: Service, Goss, in E; Anthem, "How goodly are Thy tents" (Ouseley).

LINCOLN'S INN CHAPEL.—Sunday, March 20. Morning: Service, Boyce, in C; Anthem, "Who is this that cometh from Edom?" (Kent). Evening: Service, Ouseley, in B flat; Anthem, "My God, my God, look upon me" (Mendelssohn).

SHERBORNE ABBEY.—Sunday, March 20. Morning and Evening Service: Canticles to Chants only. Evening Anthem, "O Lord, my God" (Longhurst).

CHESTERFIELD (PARISH CHURCH).—Sunday, March 20. Morning: Service, Sanctus and Kyrie, Dr. Elvey, in A. Evening: Service, Trimmell, in C; Anthem, "Ye people rend your hearts" "Cast thy burden" (Mendelssohn).

MANCHESTER (HOLY TRINITY CHURCH).—Sunday, March 20. Morning Service: Anthem, "Incline Thine ear" (Himmel); Credo, Ross, in G. Evening: Anthem, "Praise the Lord" (Goss); After Sermon the chorale, "Hollest! breathe an evening blessing" (Shore).

MANCHESTER (ST. PETER'S CHURCH).—Sunday, March 20. Morning: Service, "Te Deum" and "Jubilate," Lord Mornington, in E flat; Anthem 451, "Save me, O God, for Thy Name's sake" (Dr. Boyce); Miserere and Credo, Dr. Smith, in C. Evening: "Magnificat" and "Nunc Dimittis," H. Minchin, M.D., in B flat; Anthem 132, "Hear my crying, O God" (Dr. Boyce).

OLDHAM (ST. JAMES'S CHURCH).—Sunday, March 20. Morning: Service, Armes, in G; Anthem, "But the Lord is mindful" (Mendelssohn); Kyrie Eleison, Sanctus, and Credo, Ross, in G. Evening: "Magnificat" and "Nunc Dimittis" Dr. Wesley, in F (Recit.); Anthem, "Hear my prayer" (Kent).

## Campanology.

CHANGE RINGING.—(Ancient Society of College Youths, established 1637.) On Saturday evening last a peal of Kent Treble Bob Major, containing no less than 8,448 changes, was rung at Christ Church, Spitalfields, and the time occupied was five hours and thirty-six minutes. To the ordinary observer this announcement conveys no very striking impression, but to those

acquainted with the bells on which the peal was rung, their great weight (the tenor being 33 cwt.), and the uncertain manner in which the bells strike, it speaks volumes for the skill and strength of the ringers. The men are the same who rang the long peal of 15,840 changes at St. Matthew's, Bethnal Green, in 1868, and that they stood in the same position as that occupied by them respectively on that occasion, viz., Mr. Henry Haley, treble; Mr. Wm. Cooter, 2nd; Mr. James Pettit, 3rd; Mr. Matthew A. Wood, 4th; Mr. Richard Hopkins, 5th; Mr. Edwin Horrex, 6th; Mr. Henry Booth, 7th; and Mr. J. Murray Hayes, tenor. The time mentioned above gives an average of twenty-five changes and a fraction per minute; and all who heard the peal allow that it was struck uniformly and well. The peal is a composition of Mr. Samuel Austin's, and was ably conducted by Mr. Henry Haley. This is the greatest number of changes ever rung on these bells.

## Foreign Notes.

Ambrose Thomas's opera, "Mignon," has been produced at Trieste with much *clat*, for the first time.

A young Russian prince, Troubetskoi, is said to be making his way as a composer of slight theatrical music.

To Professor Semper, who constructed the theatre burnt last year, are confided the designs for a new opera house in Dresden.

The Camilla Urso musical festival, at San Francisco, has terminated with *clat*, the gross receipts being stated at 50,000 dollars.

It is stated that the Government of Chili expends a sum equivalent to £900 per annum in support of its Conservatorio of Music.

Rubinstein, who has been staying in Paris, has "interviewed" M. Perrin on the subject of the opera which he has been engaged upon for the lyric stage.

The Prince Imperial attaining his (legal) majority a few days since, a grand Mass was sung at the Tuileries, in which Madame Conneau sang the principal solos.

Mustel's typophone, first exhibited in the Paris Exhibition of 1867, is being further introduced at Parisian concerts: it was exhibited this week at the Salle Pleyel.

The success of the concerts organised by Strakosch to bring forward Rossini's "Messe Solennelle," is declared by the Parisian authorities to have been "colossal."

A grand-daughter of the celebrated theorist Rameau is still living in Paris, in straitened circumstances, upon a small Government pension, an increase in which is entreated for.

The stars seem unlucky for songstresses at present. Mdlle. Nilsson received such a shock the other day by seeing a street accident in Paris, as to lose her voice for some hours.

For the post in the Chapel Royal of the Tuileries vacant by the death of Labarre, the harpist and foster brother of the Emperor Napoleon, M. Jules Cohen has been named.

At Weimer Gluck's "Orpheus" has been represented, with Madame Viardot in the principal *role*. It is said to be the first time that the work has been given in Germany in its original version.

The ladies are getting quite the upper hand on the violin. In Paris Mdlle. Marie Tayau has been performing a composition by Vieuxtemps, amid general and (we are assured) well-merited plaudits.

At the forthcoming Bonn Festival, in commemoration of Beethoven, Ferdinand Hiller is to bear the chief part in the direction, wherein he will, however, be assisted by Herr Music Director Wasilienski.

The Ole Bull concert troupe is reaping golden opinions as well as dollars in California, he, as well as his prima donna, Miss Hattie Safford, and the pianist, Mr. Edward Hoffmann, being spoken of by the press in high terms of praise.



The opening of Mdme. Parepa-Rosa's English opera season at the New York Academy of Music has excited the liveliest interest, inasmuch as the first opera announced was Mozart's "Marriage of Figaro," a work seldom heard in the United States.

The reply received from the Academie Royale of Berlin to Herr Wagner's proposition to speak upon the subject of opera and the drama having proved more frigid than encouraging, the composer has renounced his intention of visiting the "metropolis of North German civilisation."

Madame Adelina Patti had recently a very narrow escape from being burned to death in a railway carriage on her way from St. Petersburg to Liege. A stove set fire to the furniture of the compartment, and very fortunately the train stopped at a station just as the fire was discovered.

An opera entitled the "Roussalkas," has been produced in Brussels. The work is based upon a Russian legend, "Roussalkas" being no less than Undines, but Undines having "a mission," this being no less than the avenging deceived affections by the attraction of the faithless into the watery empire of the syrens.

Jenny Lind and Norman-Neruda are the only two ladies who have received the compliment of election to honorary membership of the Royal Academy of Music in Stockholm. A third lady artist has received a similar distinction, Madame Sarah Heinze, a French pianiste of repute resident in Dresden.

The Salle "Rossini," a fine hall built by the Florentines in commemoration of the great Italian maestro, has been inaugurated by a brilliant concert, at which Hans de Bulow conducted the orchestra, the pianist Carlo Ducci performing pieces by Chopin, Weber, and Rubinstein. The "Inflammatus" from the "Stabat Mater" was also worthily performed.

The Association of Artist-Musicians of France, founded by Baron Taylor, will bring forward in the noble church of Notre Dame on the "Annunciation Day" the second solemn Mass of Leon Gastinel. The orchestra and choristers will muster four hundred strong. Singularly enough, the whole will be directed by a gentleman whose ordinary avocations are those of *chef d'orchestre* to the Comic Opera.

At Pau there has been a concert at which the most esteemed pieces were an air by Stradella, arranged by Lefebure-Wely for piano, violin, violoncello, and organ; and also a paraphrase (by the same author) of the romance from A. Thomas's "Mignon," for piano, violin, and harmonium. At the present time attention has naturally been particularly directed to the works of the lamented organist.

### Table Talk.

Mr. A. J. Sims has received the appointment of organist to the English church in Rome.

Mr. Strange, of Alhambra celebrity, has acquired an establishment in Paris, which he intends to appropriate to similar purposes.

Two of our musical graduates are now located in New York, Mr. James Pearce, Mus. Bac., Oxon, and Mr. Waldemar Malmene, Mus. Bac., Cantab.

An Admiralty order has just been issued to supply the Royal Navy with "Hymns Ancient and Modern," at the surprisingly low rate of one penny per copy!

Mr. Simpson, music-seller, Dundee, is said to be applying an apparatus for warming pianoforte keyboards in cold weather.

Madame Norman-Neruda, Signor Piatti, and Mr. W. G. Cousins, had the honour of playing a selection of music before the Queen and the Royal Family on Friday in last week.

Mr. John Francis Barnett, of "Ancient Mariner" celebrity, is understood to have been commissioned by the Birmingham Committee of the present year, to write a Cantata for the coming Festival.

Reasonable doubts have recently been expressed whether the Mozartean opera, "L'Oca del Cairo," promised by the management of Drury Lane Italian Opera, is really what it is supposed to be, a veritable work of the composer of "Il Don Giovanni."

The competition for the appointment of organist at St. Margaret's, Lee, took place on Friday last week, Mr. C. Warwick Jordan, Mus. Bac., Oxon, being the umpire. The name of the successful candidate did not transpire, but is to be announced to the fortunate individual by the committee. The stipend is £60 per annum.

The fatality told in the song of "The Mistletoe Bough" was repeated at a place in Scotland recently, when a girl aged five, and a boy aged three, the children of the gardener at Mallany Flax Mills, shut themselves in a large corn chest in a stable. The lid hinged itself outside, and the children were not discovered until they were dead.

Organ performances were given last week in the factory of Mr. Henry Wedlake, Hampstead-road, Fitzroy-square, by Mr. Charles D. Mortimer, of Leighton Buzzard, and Mr. Luther Marsden. The voicing of the reeds by Mr. George Willis is described as excellent. The synopsis of the organ in question, built for Mr. Williams, of Hirwain, has already appeared in our columns.

A contemporary is responsible for the following partial reproduction:—"There is a rumour that two popular composers of music are to have the honour of knighthood, viz., Mr. Brinley Richards, the composer of the well-known and popular piece, 'God Bless the Prince of Wales,' and Mr. J. P. Clarke, a military composer, for his new national chant, 'Hail to the Duke.'" We can scarcely suppose it to be put forward seriously.

The following is the peroration of an article in the *Sunday Times* referring to the offer of Lord Dudley, commented upon in a late *Musical Standard*:—"As to the side on which public sympathy lies there can be no more doubt than as to the course which interest, as well as duty, suggests to the Dean and Chapter. If the cathedral authorities swallow Lord Dudley's bait, it will be said of them, not without good reason, that either they abandoned a good institution for money down; or that for years they supported a bad one from which they could only be induced to separate by bribes."

The Bishop of Durham has lately been engaged in "refuting a misrepresentation." The clergymen of South Shields, having resolved to adopt the "Hymns Ancient and Modern" in their several churches, considerable discussion took place; and it having been freely stated that the Bishop of Durham's opinion regarding this hymnal was that it was "the best collection out," a gentleman wrote to his lordship to ask if such was the case. His lordship, in reply, said he had never expressed any approbation of "Hymns Ancient and Modern." On the contrary, he had frequently stated that he considered some of the hymns objectionable, and many of them rubbish.

As regards the organistship of St. John's Church, Hackney, vacant as announced by advertisement in our columns, Mr. Thomas Kilner has resigned his candidature. There were sixty applications for the appointment, the result having to be obtained by competition—umpire, Mr. W. H. Monk. *Mirabile dictu* (and we give the umpire all due credit) a diapason piece, extempore, is one of the tests. Another creditable and not very usual feature is an ample time allowed each candidate for music of his own selection, as also the fact of notice beforehand that one of the test pieces will be Mendelssohn's Organ Sonata, Number 2. Here is some common sense at last.

Writing of a recent concert at Manchester, a writer in the *Free Lance* administers the following advice. He says:—"Miss Wynne gained golden opinions by her finished singing, which was not marred so much as when we last heard her, by the disagreeable tremulant. In one respect there is still room for great



improvement, and that is in her facial expression when singing. To say she frowned would be to pay her a compliment. An old singing master once gave us a bit of advice, which may not be lost upon Miss Wynne. It was this, 'Look pleasant at all times, but particularly when you sing.' Like much similar advice, it is, we admit, easier given than followed. It is nevertheless (in a public singer anyhow) worthy of a trial."

We notice certain published statements from which we glean the following results as to the circulation of hymn books in London and its environs. It seems that "Hymns Ancient and Modern" and the "S.P.C.K." collection are by far the most popular; and both in an increasing ratio. Mercer's collection comes next in public esteem, *longo intervallo*, however; and is followed in decreasing degrees by the collections of Hall, Kemble, and others, some of them books local or little known. But the statistics after all are partial, inasmuch as there are very many churches the hymnals of which are not included.

Some of our readers may not be aware that "Paddy's Opera" is the soubriquet by which is designated, in musical and fashionable Dublin circles, the cathedral Sunday afternoon service at St. Patrick's. It seems to be a custom to attend the cathedral for purposes which are generally in England sought and obtained in the crush room at the Italian Opera. It is stated by one who recently visited the cathedral, that from commencement to conclusion of the service an uninterrupted flow of conversation intermingled with laughter, was to be heard on all sides, except during a portion of the music and partially during the sermon. Nor was this all. The moment the text was given out very nearly all left their places and coolly walked out into the street. At this cathedral, as at one or two others, the anthem follows the sermon; and immediately on the conclusion of the sermon the entire body of those who had left the church at its commencement walked back again, and crushed up to the barriers to hear the anthem.

The work of destructive restoration is going on merrily at Salisbury. The organ, which derived much of its charm from its admirable position on the screen, is being pulled down to be placed in the north aisle of the nave, whilst that part of the cathedral is used for divine service. The temporary screen between the lady chapel and choir is being taken down to be placed at the east end of the nave. Whilst the works are in operation the service in the cathedral is performed daily at 8.15 a.m., and 4 p.m. As soon as the nave is ready for service the restoration of the choir will begin. A very important (!) work meanwhile has been effected, no less than the erection of a "very beautiful statue of St. Patrick (!) just placed on its pedestal on the first return of the great north flank tower." It is the work of Mr. Redfern, the sculptor who executed the figures on the west front; and the expense has been defrayed by the contributions of ladies. The figure is known in the locality as "The Ladies' Statue."

Respecting the appointment of a successor to the late Mr. Speechly as organist to Peterborough Cathedral, we were favoured with some letters which did not seem in our judgment to deserve publication. A paragraph has been put in local circulation which we print for the information of the correspondents in question. It states that Mr. Hopkins' report to the Dean and Chapter was concluded in the following terms:—"At your request, I have just heard certain candidates, who presented themselves for competition for the appointment of organist at your cathedral, perform on the organ of the Temple Church. They have been subject to examination in accompanying, in playing a figured bass, in playing from score, in improvising, in reading from sight, and in general organ playing. The candidate who has acquitted himself the best in all branches, indeed excellently in all, is he who holds No. 1. He acquitted himself so well that I respectfully beg to recommend him to your favourable consideration, so far as these purely professional requirements may influence you." The gentlemen thus spoken of was appointed by the Dean and Chapter.

The blind man (remarks the *Echo*) who compared the colour of scarlet to the sound of a trumpet, has always been thought to have hit upon a very happy analogy; but if Mr. W. Barrett be

correct in his speculations, the connection between colour and sound is much closer than has hitherto been suspected. Starting from the fact that light and sound both come to us in waves of certain lengths, Mr. Barrett compares the wave-lengths of the different notes in music with the wave-lengths of the various colours in a prism. Taking the wave-length of the C below the line to represent 100, it is well known that the wave of the C above it will represent 50, the intermediate notes being—D, 89; E, 80; F, 75; G, 67; A, 60; B, 53. Comparing this with the prism, Mr. Barrett finds that, taking the wave-length of red to be 100, the wave-lengths for the colours, orange, yellow, green, blue (*i.e.* the mean between blue and indigo), violet, and ultra-violet, are identical in their proportions with those of the rising notes of the scale, and that, further than this, where the combination of two notes is concordant or discordant, so also will be the combinations of the corresponding colours. If this idea be worked out, we may ere long have melodies and harmonies of colour arranged and played for the benefit of the deaf. At any rate, the man who first named the "chromatic" scale seems to have made a clever guess.

The Vicar of Dudley, the Rev. Dr. Browne, died recently, and the funeral took place amid demonstrations of respect on all sides; the Parish Church bells rang muffled peals throughout the day, while the bells of the other churches of the town were tolled at intervals. The old church was dressed in mourning; the pulpit, reading-desk, and lectern were similarly covered. The principal inhabitants of the town walked in procession to the Vicarage, where they joined the other portion of the procession, consisting of the officiating clergyman, Rev. C. Smith, curate of the Parish Church; the organist of the Parish Church, Mr. Blunden; the organist of St. James's Church, Mr. John Naylor; the choir of the Parish Church and of St. James's Church (surplined); the parish clerk; the sexton; the churchwarden, &c. The hymn "Brief life" was sung; and the burial service—music by Croft and Purcell—was used, after which a "Dies Ira," by the Rev. J. B. Dykes, was sung instead of an anthem. The reporter observes, in recommendation of this composition, that it "is especially adapted to the service of the burial of the dead;" but, in order to do away with the idea that he wishes to throw a wet blanket on the reverend gentleman's muse, he immediately adds "it contains some effective music." The far superior, though sufficiently common tune, so well known as "Luther's Hymn," was also sung. This hymn was one of the most favourite hymns of the deceased. The mournful occasion, the solemnity of the music, and the sight of so much indication of mourning, created an effect not soon to be forgotten by those who were present. Mr. G. E. Blunden, organist of St. John's, Kidderminster, presided at the organ. Mr. Blunden, of the Parish Church, conducted the musical portion of the service. The chief mourners and friends of the deceased descended the vault after the service. Large numbers of the parishioners also went to look at the coffin, which was simply adorned with wreaths of *immortelles* and a cross, and the "last home, on earth," of their late respected vicar and friend. Some among us are much set against the idea of music at the burial of the dead; and while musical criticism regarding occasions like the present seems to jar upon the editorial mind, we cannot forget how much the dreariness of our ordinary funerals is increased by the utter absence of all beauty, of all approach to anything that might appeal to the eye to point to the present hope of future glories certainly referred to in the service, however lugubriously disguised in the reading.

#### Appointments, &c.

Mr. A. Longfield has been appointed organist and choirmaster of Pool Church, Otley.

Mr. Shakspeare has been appointed organist of the Church of St. Marylebone, after a poll of the vestry.

Mr. J. Pearce has been appointed organist of St. Thomas's Church, Birmingham, *vice* Mr. A. J. Sutton, resigned.

Mr. John Septimus Dickinson (pupil of Mr. Matthew Arnold) organist and choirmaster of Christ Church, High Harrogate, has been appointed organist and choirmaster of St. Peter's, Central Harrogate.

## Snaps.

(From the Tub of our own Diogenes.)

### A NEW DICTIONARY OF MUSIC: BY DIOGENES.

**Cornet.**—A rank in the army—in the organ three ranks, and sometimes five: when on a sound board of its own was called a mounted cornet, which had nothing to do with a cornet of horse.

**Correction.**—When some untruth more than usually gross is put in circulation by a ridiculous paragraphist, and a respectable journal stoops low enough for the nonce severely to notice it. This is the rod of "correction," and a "rodent" rod into the bargain. Also a term facetiously used by engravers and printers, implying the alteration of one error so cunningly as to make two more.

**Choirmaster.**—Often shallow conceited young persons, more gifted with the stature of Goliath of Gath than with the mental stature or intellectual form of the sweet psalmist, Jesse's son. The choirmaster's shapes are Protean: he will one moment be turning a Somerset (house) over a Government document (with a printer's proof concealed underneath), the next will find him declaiming on "status" (which see), the next will discover him as the apostle (say rather, *parvus Apollo*) of some new fangled musical crudity. The typical "choirmaster" may well be defined as the "guide who knows nothing of disciples who know less." See the Book of Martyrs, "Fox upon Fowl" especially; also turn to article "Geese." "Full many a doctor is known by his quacks"—Old play. The choirmaster, though little of a wag and devoid entirely of wit, is often great upon Wagner; still, it is generally thought that the "Meistersanger" is not so much in his line as the "Walkyrie," *Anglice* "Walker!" The choirmaster proper generally affects "Puseyism," with a leaning to "man-millinery," and an eye to "the vestments;" thinking that when the curate puts on "those ribands," such ornaments should not be looked upon in the light of stole(?) graces, "ribands" being proper additions to (the) cloth. Most choirmasters would rather see their choristers in surplices than put up with any amount of good singing from unadorned "hiringlings;" they are great friends to the wash-tub; their music being very wishy-washy (especially when they try to sing Soaper in A) as well as the surplices they put on the dear little boys. See "Tomfoolery."

**Choir boy.**—If a genuine boy not spoiled by the unhealthy notice of devotees of the chancel, is a wight, troublesome; but a mischievously amusing little "pickle" withal. The most efficient choir boy used to be the youngster who could pocket the sovereign he got for "singing the solo" in the cathedral "that Sunday afternoon" without letting Dick, Tom, and Harry "get scent of the tip." In our time the cleverest choir boy is he who ducks down his head the greatest number of times in the service; he who shews most of the "whites of his eyes" the greatest number of times; he who best gammons the curate (whose college juvenescence is easily imposed on by the puerile *genus*) into thinking that he "wants to be an angel" now directly.

**Vide popular song.** The choir boy deserves a volume (*quarto* at least) to himself. He has already been sketched "to the life" in these pages; but his varieties are as many as his tricks are multifarious. When the amusement afforded by his vocal parrot-like acquirements and his lightsome boyhood comes to its end, he generally subsides without notice into some unmusical employment, and by his maturer obscurity takes an after revenge upon himself for an illustrious youth. The musical clergymen are exceedingly fond of seeing that all the dear little boys have their dear little faces washed (all little varlets who have scratched their naughty little noses *en route* to the church, being rigidly excluded "*ex choro cantorum*") and also of seeing that their dear little heads are properly "combed," as good old musical wet-nurses should. Of course the boys' voices or talents are *nihil ad rem*. On the other hand, the clergy take very good care to cut the organist's comb, *i.e.*, abandoning metaphor, to make him (that commonplace "person") understand that in the beautiful economy of the never-sufficiently admired mediævality yclept "cathedral" he is musically "nobody;" whatever obligations they owe (for the good of the whole superstructure) to the scions of song (plain song preferred). The clerical gentlemen

in a cathedral deem that they are the rightful heirs of the dispossessed robbed and spoliated "monks" and the choir boys (the diminutive clerics) are clearly the monkies or "monklets."

**Forté.**—On the household orchestra, is the lightest touch known to many who play it, whose forte is not by means the piano, and whose performances give rise on the part of hearers to a polite display of piano fortitude.

**First line.**—What all try to think themselves in; the first line cannot be surmounted without *effort* however *easy* it may appear to those who know their "knowtation." See "Notes of hand," a handy book for musical speculators; or "Gamut and Gammon made easy," the latter a valuable treatise.

**Fame.**—In music there are fames of divers sorts: the most conspicuous are "European fame" (generally conferred by local papers on very local "celebrities") and the *auri sacra fames*, which we need not describe, *aural* testimony abounding on all sides, to the existence thereof.

**Flute.**—Most men of very retiring dispositions either play the flute or have involuntarily been credited with musical reputation on the score that they are supposed to play the same; it is verily and indeed the extreme limit of musical misery; thus when the late celebrated Minerva tried the first flute and smashed her toilet glass in disgust, she was (if this reading be the true one) only doing what should have been done to the instrument. It is said that anciently, pieces performed on the flute were termed "elegies" possibly because the flute was then the only instrument eligible for occasions so mournful.

**Full.**—A term now applied, like the Greek particle, without meaning, to fill up a gap; and which being a vague word is best left alone. Is applied to a cathedral service properly performed by a choir capable of sustaining a chorus (of course excluding St. Paul's), and also to the "function" of any small church where they can jig through a few irreverent single chants, do a few glaring "Dykesianities," and spoil a great deal of what might otherwise appear to the hearers as "good old honoured English" in the responses of our "common prayer."

The following puzzles invite the notice of the ingenious:—

Have you been visiting old Winchester lately?

My creditors come at two, O! drive them away.

An old man dreams of younger days.

"And Moses was learned in all the wisdom of the Egyptians."

A crow is ever a black bird.

Nature's art is to be found in every clime.

I saw Eberlin's fugues the other day.

Make haste, lest all is lost.

Some of the English exports are timber, tin, iron, and coal.

The following names form the correct solution of last week's list:—Mara; Faustina; Salmon; Pasta; Vestris; Novello. Mr. Arthur Griffith will see his solution is highly respectable, but as to the two first names not quite correct; J. S. H. (Manchester) fails in the first and second, but is otherwise correct. S. J. B., A. S. S., N. H., &c., are correct.

I have received from a Staffordshire friend, a newspaper report of a concert at Talke: the report has one merit—that of brevity, for it is condensed into four lines. I am glad to hear of this concert at Talke, more glad than I am to hear so much talking at concerts.

An anecdote reaches me how that a gentleman went with two friends to the church of a well-known town in the West of England, to participate in the service, of course. He entered a pew and duly sat down; but his session was short in duration. The seat had been "planted with spikes," and "Turbot, the sexton, had done it by order of the owner, a lady who was determined it should not be made a free seat," and had thus expressed her determination in a silent but rather too pointed manner. The affair, as well as the name of the sexton, seems to be "fishy;" while *Rem acu tetigit* might have been the exclamation of the several parties interested.

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# The Musical Standard.

No. 296.—VOL. XII.

LONDON, SATURDAY, APRIL 2, 1870.

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**STRAND THEATRE.**—MR. EDWIN IMRIE made his re-appearance at the above Theatre on Thursday last in F. C. Burnand's Burlesque of "Sir George and a Dragon," after his most successful Tour through South Africa and The Brazil.

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# The Musical Standard.

No. 296.—VOL. XII.

LONDON, SATURDAY, APRIL 2, 1870.

PRICE TWOPENCE.

## SIGNS OF CONVALESCENCE.

**T**HE morbid desire which for some years has induced church architects and church authorities to carry on a warfare against the legitimate prominence of organs as necessary adjuncts to the proper conduct of religious service, will, we have often prophesied, ultimately die out. The desire is so unnatural, so stupid, so selfish, and so calculated to defeat desired results, that we need offer no excuse for again recurring to the subject. This persistence we deem necessary on our part in continuation of efforts, however humble, to do something towards checking the rage—the idiotic *furor*—for pulling down and hiding from view one of the most essential aids to devotion, or even to attendance at church, which existing religious machinery furnishes. It has been curious to note how, with the increasing desire for ritualistic parade, the wish for ignoring the organ has become more determined, as though the latter, so long as it was permitted to retain its prominent position, was a standing protest against less effectual but still boasted means of sustaining devotion. On the point of comparison we have naught to say, further than that we are much more concerned for respect to the organ than to the mere right or wrong of complicated ceremonial. The only objection we care at present to express to these practices is, that the organ is made studiously subservient to them, and that on the score of appearance the broad surpliced back of a clergyman with a large cross upon it, is by the wearer considered more expressive or more ornamental than the stately proportions of a commanding organ case, from which issues the most impressive music. However, we trust the unhealthy desire has reached its climax, and that very shortly we may have proof of progress towards convalescence. Already there are signs of this; for one of the most influential authorities on such a subject has given tokens of returning reason—has, in fact, recommended a qualified step in the right direction. It may be that the suggestion will not be fully accepted in the first instance, but the prescription has gone forth, and will soon be adopted in one or more quarters, and then the fashion of the day will change.

No one, we think, will deny that Mr. G. G. Scott

is the leading man among our ecclesiastical architects, and that for the last quarter of a century or more he has had a vast amount of experience in church building and church so-called restoration. During this period he has removed scores of organs from elevated positions and placed them in what, although called organ chambers, are generally organ wells, or subterraneous chambers or receptacles. The chief reason for this freak with the organ has been to throw open the interior of churches, so that the “nasty” organ-case might not prevent the eye taking in the whole architectural proportions *a prima vista*. The idea is acted upon without regard to the actual architectural merits of a church, so that however plain the walls, or the roof, the whole surface must be seen, without the relief which an organ will generally provide. A Yorkshire or a Somersetshire farmer might excuse himself for taking his stock of corn out of his barn and exposing it to the weather, by saying how delightful it would be to gaze upon the whole expanse of the bare walls of the building. The farmer, of course, would not do anything half so foolish; but there are plenty of otherwise intelligent churchmen and church architects who do what is equally as bad with their churches and their organs. We have in these columns repeatedly argued that a properly designed screen organ is part and parcel of a complete cathedral, not only for effective appearance, but for the free distribution of tone. St. Paul's Cathedral has presented a melancholy and forsaken guise ever since the now generally regretted removal of the organ; and what would be the effect in York Minster, for instance, if its organ were removed from the commanding position it at present holds? Mr. G. G. Scott, we have no doubt, is well aware that such a place is the proper *locale* for an organ in cathedral or collegiate churches, although, in deference to semi-Romish crotchets, he has for so many years done violence to his better knowledge. We therefore congratulate this gentleman on once more venturing to plead for old and legitimate usages, as he has with reference to Salisbury Cathedral, where it is purposed to remodel the organ at an estimated cost of £3,500. Mr. Scott has proposed to erect a screen between the choir and the nave, above which will be a narrow loft supported on light marble columns, and upon this is to be placed a portion of the organ. Here, then, is



an opportunity for designing an organ case, which will put a finishing touch to the architectural beauties of Salisbury Cathedral. Of course it is not necessary to place the whole of the organ upon the screen or loft. Were this done, too much space would be occupied, and it would be impossible to design a case sufficiently open to have the proper effect. The choir and the swell organs, as well as some of the great organ, might be placed upon the screen; while the pedal organ, the bellows, and a good deal of the mechanism could be disposed of elsewhere, as they are in many of our cathedrals and large churches. Not that we by any means prefer this plan, unless as a *pis aller*. However, such is Mr. Scott's proposition for Salisbury, and we sincerely hope it will have the effect of checking the fever for "organ chambers," and that the many organs still retaining their original and proper position may be allowed to remain there. As might be expected, Mr. Scott's plan does not meet with general approval at Salisbury, but we trust that reason will prevail. When any particular idea is formed in certain heads of the "stupid" calibre, it is of course difficult to eradicate; but we need say no more at present; the fever will burn itself out, and there are, as we have already said, signs of convalescence. The change has manifested itself in the right quarter, and it will be well for those who see the incongruity of organ chambers, to follow up the architect's suggestion and to strengthen his hands by all the means in their power. Organ builders especially should improve the advantage afforded them by the altered views of Mr. G. G. Scott.

### THE PROFESSOR FROM LONDON.

**L**ONDON is of all places the one supposed to set the seal upon distinction. Although those of "the world's metropolis" are ever craving for foreign fame, and love little that bears the home brand; although foreigners point to us as an unmusical nation; although some are weak enough to alter their names and personal appearance, in order that they may seem to be what they are not, it is, we repeat, with London that the "sealing" rests in matters of fame. Those who have sat in Italian theatres will tell how the "London" stamp is necessary to an artist, conferring a distinction which the most brilliant triumphs of Paris cannot give, or the lavish splendour of a Russian reception afford. And the "London" stamp tells even in this unmusical land, aye, and when borne upon the brow of an unmusical Briton too. This brings us to a

glance at that peculiar visitant of country places, "the professor from London," the man marked out by his very residence as important and eminent. Although some of the musical men to be found in the provinces received a London education, their departure from the supposed "head centre" of art and finish seems to have denuded them of the requisite belongings to ensure consideration in the popular mind; it being only necessary to live in the country to be at once set down among at least the second rank of artists. Now as London professors are of very various degrees of excellence, and those who talk loudest and create the biggest blaze are generally nearest the bottom of the list of great ones, it follows that our provincial friends occasionally catch a "professor" for their service, who is little better than a sham. Nevertheless they are content, and the London stamp is pretty certain to carry him through with honour. On the arrival of a new organ, and its consequent erection, or even upon the first appearance of the old instrument after some remaking and polishing, the professor from London is brought down at great expense to pronounce upon the many beauties of the instrument, and to show off its manifold peculiarities. There may be some local performer of skill and experience—not to say modesty—in connection with the very church in which the instrument has been put up; but he is quietly "wanted" to conduct the choir, or to undertake some other innocent duty. Meanwhile the professor arrives, is found to have peculiar (thoroughly "town") manners, requires much stimulant before the necessary playing can be commenced, does his work, pronounces the instrument the most wonderful he has ever had the good fortune to preside at, counts up the stops and pipes, compares them with some other stops and pipes—say those at the Crystal Palace—to the great discredit of the latter (save in the vulgar matter of mere number), and finally pockets his fee and vanishes in a kind of "town" mist, to the delight and satisfaction of all—save the initiated. How easy it is to find "town" professors who will go any distance to do work which could be done much better by people upon the spot, everybody who lives near London can tell; how inefficient most of these worthies are need not now be discussed. Professional visits to the country are not by any means confined to organists the conductor is to be seen in full blast in every important town. It may, doubtless does, require a good deal of confidence to perform the duties of an orchestral chief properly, and it is quite certain that conducting cannot be either learnt or taught: yet we incline to believe that the necessary power is quite as often

found in the provinces as in London ; indeed, if one thing be more certain than another, it is that conductors spring from the most unlikely places. On all important occasions, however, there is an attempt to get down "the professor from London," and some few of our provincial choral societies retain a salaried conductor of London name. This practice occasionally leads to very disastrous consequences, for a "sub" does all the rehearsing ; the unfamiliar signs of the chief confuse rather than help the performers ; and all come to the ditch together from sheer force of divided authority. The joke is, that we of London are, above all things, short of able conductors ; some two apart, our stick-holders are unmitigated "duffers," quite unable to conduct themselves, leaving all underlings out of the question. The travelling conductor seldom has an entire band to control : his most daring exploits consist of making some desperately energetic signs in front of half-a-dozen stringed instruments and a single lady (vocalist, of course), whilst he does duty for the wind instruments with his left hand and a harmonium. We acknowledge the usefulness of all this, but fail to see that a professor from London is necessary for its achievement. The man who goes into far-off country places to give pianoforte lessons is the greatest sham. Suburban London presents a wide field to the "professor," and he worked it wildly, until found out : now he goes ninety or a hundred miles a-field once a week, nay, his wanderings extend even unto the far ends of the land, and his London home is his chief recommendation. Had country pupils the power of reflection, that power must inevitably bring them to the conclusion that no man of eminence could by any possibility make remunerative work at a distance of one hundred and fifty or two hundred miles. The publication of one, two, or even half-a-dozen pieces or songs which have been puffed into notoriety does not make a teacher ; and it may be taken for granted that any man who is really up to his work will assuredly fill up all his time at full "wages" without travelling three or four hundred miles a week to find occupation. But the "London" teacher will be found even out in distant Yorkshire for some time to come ; and he will take heavy fees, do small good for his pupils, and stand well in the way of the resident musician. We have so often alluded to touring parties that it were superfluous to enter upon the matter here ; moreover, the desire to hear performers who may have worthily attained a real position in the metropolis is genuine, and cannot be open to question : we need only consider the puffing which usually precedes or accompanies the tourists in question.

The most ridiculous phase of the "professor from London" game is that which mixes up all kinds of qualifications. A pianoforte player of some skill is sent for to reconstruct a Yorkshire orchestra ; a "composer" of some exceedingly ungrammatical and ill-favoured music for the voice is brought to teach pianoforte far away in the midland counties ; or the composer of a partially-successful comic opera is wanted to preside at the organ in some Devonshire town, solely because of a name known to London music, or perhaps only to a London music-seller and the local journal of the town in question ; while it never seems to occur to those who are in want of really efficient work, and look to London names for it, that pianists do not as a rule study the orchestra, or "vampers" of songs the pianoforte, or composers of "jolly" comicalities the peculiarities of the organ and the requirements of church music : most of these men are precisely in the position of a violinist we knew once upon a time, who was sent for into the country to teach the guitar. He admitted to us that he had seen the instrument, and knew it had strings, even as the violin had ; but as it had never been played in his hearing, he could form no idea of its tone or capabilities. However, money was scarce with him, and he accepted the offer, contriving not only to give the finishing lessons required, but also to pick up enough information from the young lady and her instruction-book to enable him to impart even the elementary part of guitar playing to the next pupil he was called upon to teach.

#### LORD DUDLEY AND MUSICAL FESTIVALS.

Earl Dudley has made public a letter of very considerable importance upon the subject with which his name has of late been so prominently associated in musical as well as decanal circles. In the letter before us, which is promised to be followed by another, the noble writer examines the arguments used for the continuance of the festivals, one being, as he says, the assertion that there is no desecration of the sacred building in holding such meetings (sanctioned as they are by many who would never countenance them if they felt there was such desecration), and the other being the question of the injury which might accrue to the charity now benefitted by the proceeds of the festivals were they discontinued.

The first point is met by the following remark :—

As to the desecration of the cathedral itself : let any one who is prepared to judge impartially ask the Chapter, the cathedral architect, nay, the vergers themselves, as to what is and must be the state of things for weeks previous to the holding of a festival. The daily service in the nave interrupted—this and the Sunday services performed in the Lady Chapel—because all the rest of the building, nave, and choir, is wanted for the music meeting. Those who have followed the history of the cathedral know that when the service, in which the choirs of the three cathedrals joined, first *changed its character*, and became a performance of

sacred music by hired performers, it was held in the choir, and the service was entirely suspended. Public opinion revolted against this, and the festivals were then held in the nave. Why? Because the nave was never used, and was thought a fitting place for such purposes. And even now, despite the fact that the nave has been for months used for Divine service, one voice is not ashamed to say that the nave is specially a fitting place for the music meetings, because Protestant worship does not require so large a space. Nay, more than this: the choir is again permitted to be used, on the avowed ground that the festivals would not pay their expenses if all the available space were not utilised. This is a step backwards to that state of things which the better feeling of years ago condemned.

As we incidentally remarked in our numbers of Feb. 19 and 26, it is the diversion of the festivals from their original intent that lies at the root of the matter, the one point which sooner or later will lead to their fall. Lord Dudley goes on to say:—

*The festivals of sacred music are not services in any sense. The meeting of the choirs was so, but the present arrangements are not; and as such, I venture to say, cannot be rightfully held there. In saying this I must guard myself against being supposed to convey any reproach to those who think differently. They are undoubtedly the great majority, and their opinion carries corresponding weight with it; but the present state of things has grown up slowly, has been permitted for years, acquiesced in, and acted upon as a precedent, and cannot therefore be ignored, or supposed capable of any sudden conversion to one diametrically opposite. Though, if only from the "small still voices" which have spoken out this time, I do not in any way despair that the truer feeling as to the cathedral will obtain in the end.*

Earl Dudley then proceeds to consider the question whether the present permission granted by the Chapters of the three Dioceses have not by giving it exceeded their powers as the legal cathedral custodians. On this point he prints Dr. Phillimore's "opinion," which is adverse to the cathedral authorities. He next touches the question of the charity, which is met in the following lines:—

*I now come to the question of the charity. The bread of the widow and orphan is a powerful appeal as it should be, for a greater or more worthy one cannot well be imagined; but will no one subscribe for so holy a cause, unless they have been gratified by hearing an oratorio beautifully performed? Is it only then that they are alive to the claim which the widows and orphans of deceased clergymen of the diocese have upon them? Do those who lay most stress upon this argument know that the charity has a large sum laid by, the interest of which is available as long as the claim exists, or there are found recipients of it?*

The restoration of the festivals to their original intent, and the reclaiming them from the "star system" of London operatic and other expensive songsters, would appear to be affected in the following final remarks:—

*If the old service as performed by the united choirs is restored, cannot all give who feel for the position of those for whom their gifts are asked, or am I to believe that on these terms they will not give, though the charity is made the one plea for continuing to raise money in the cathedral? I shall have tired your patience and that of anyone who may read this letter, but I must resume for one moment what I have said in so many words:—First, the cathedral ought not to be used for the festival; and secondly, it cannot legally be used for such purposes; thirdly, the widows' and orphans' charity will suffer but slightly, if at all, from the opinion becoming general that the great city church is no longer the fitting place for the performance of oratorios, however glorious they may be in composition, however sacred the words, however perfect the execution.*

## Reviews.

- (1) BEETHOVEN'S "MASS IN D."
- (2) BACH'S "MATTHEW PASSION." Novello, Ewer, and Co.

WE have here newly published octavo editions of two of the famous works of music, the one without editor's name, the other with that of Professor W. S. Bennett prefixed to it. Our readers will remember that the Mass has recently strained the energies of two of our prominent choirs, but nobody seems to have been greatly pleased thereat; indeed the vast and unwieldy score of Beethoven is really beyond effective reach. One pleasure is in reserve for those who look over the publication before us, they will be able to see what it is that thwarts the singers, and how it is that choir after choir comes to grief in the endeavour to make it sound like music. This Mass is assuredly a wonder of composition even when seen only in vocal score; but heretical as it may sound, we are afraid that truth must stop in its eulogy at that point. We may come to look upon it differently if ever a new race of singers should come into being whose qualifications physical and mental enable them to cope with its peculiarities; but short of this we despair of hearing it brought into familiar acquaintance; indeed have come to the conclusion that Beethoven, like other mortals, made mistakes occasionally, and that this is a case in point—a mistake is not the less a mistake because it is "big." A grand Mass is doubtless requisite upon high occasions, and this one was certainly aimed well. Beethoven took great pains with it; but his infirmities were great when it was produced, and allowance must be made for the haunting fear of poverty and other trials which beset him whilst engaged upon it. It *reads*, for it has not yet been perfectly heard, like one of the De Quincy's opium-visions, hall after hall spreads out before the eye, colonnade after colonnade; but they are all shadowy, impalpable, and misty. Perhaps this was what the composer wished to do—but no, we hold to the notion of a mistake.

The work of Bach is readily within reach, and exhibits some of the finest declamatory music in existence. The "St. Matthew Passion" is an example of oratorio for the people, a kind of work in which the congregation of a church took part. If our readers can imagine many short movements of chorus, air, and recitative commingled together, and every now and then one of our finest hymn-tunes peeping out of the Mass, they will get a pretty good idea of Bach's oratorio. The short movements are the parts for the choir: the congregation joined in the familiar chorals. We have no music which can pair off with this, its very form is strange to us. Bach as a writer of vocal music is almost unknown in this country, and his vocal music is not very likely to get down to the "common herd" in a hurry, for it is difficult and must be sung—there is no "shouting it."

The editions before us are published at a cheap rate, so that all who would know these unfamiliar works may do so without great outlay.

## JOHN FIELD'S NINE NOCTURNES FOR THE PIANOFORTE.

Edited by Ernest Pauer. London: Augener &amp; Co.

MUCH has been said about the Nocturnes of John Field (that ill-clad pupil of Clementi whose coat-sleeves are said to have seldom reached to within some inches of his wrists, and who was discovered by an enterprising visitor doing the family washing in company with his master), and much more might easily be written. Standing originally in the place of, and bearing the germ of, the later "Lieder ohne worte" of Mendelssohn, these pianoforte pieces have a distinct artistic value. Shewing the influence of Italian song upon the music of the instrument for which they were composed, and the refinement of their author's mind, they are calculated to improve in the elegant delivery of melodic phrases, and to lift above the merely mechanical pedantry which sees all perfection in a square-cut tune, squarely accompanied. The edition before us is very beautiful in appearance, the engraving is quite like a picture in clearness. The editor has added some fingering, which will be found of use; and appears to have corrected the press with care and success. We gladly draw our readers' attention to this publication.

## MANDEL'S SYSTEM OF MUSIC. Parts 1, 2, and 3. London: Boosey &amp; Co.

THIS book appears to have been composed for the use of the soldier-students of Kneller Hall, and the author has written down his instructions in the plainest manner within his reach. He is of opinion that much is lost to the musical student—the mere beginner—through the habit of unduly condensing instruction, and consequently has made some of his explanations rather verbose. No doubt verbosity has its advantages; but we incline to hold that clearness and conciseness are of by far too much value in teaching to be lightly ignored. However, here is the book; and we can truly say that it contains much valuable elementary information. Some of this information is a little out of the common track, as where we are told that the reason for writing the horn parts of a score upon one line is that two horn players can be more certain of what they are doing when able to see what the companion instrument is about—an instance of practical knowledge not known to many who write and have written for the horn. Mr. Mandel has been careful to point out the pitch of the various instruments of the orchestra, and to shew how they may be properly massed for score—two very useful things for a young composer to know. Especially has he been careful of the military band, as was to be expected from a writer dating from Kneller Hall; and we cannot do better than advise those studying for the army bands, to look into his "System of Music" with the least possible delay.

**BREAKFAST.—EPPE'S COCOA.**—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite. The "Civil Service Gazette" remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected coconos, Mr. Eppe has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Made simply with boiling water or milk. Sold only in  $\frac{1}{2}$  lb.,  $\frac{1}{4}$  lb., and 1 lb. tin-lined packets labelled.—James Eppe and Co., Homoeopathic Chemists, London.

## Organ News.

**MAYFIELD.**—The following is a synopsis of the grand organ, built by Messrs. Bevington and Sons, London, exhibited at the International Exhibition, London, 1862 (which gained a first class medal), as rearranged and enlarged for Sir Frederick H. Sykes, Bart., for his organ hall, at Isenhurst Manor, Mayfield, Sussex:—

**GREAT ORGAN** (CC to C, 61 Keys).—Double diapason, open diapason, bell diapason, gamba, stopped diapason, claribel, wald flute, principal, sesquialtra (four ranks), mixture (three ranks), furniture (four ranks), clarion, slide.

**SOLO ORGAN** (CC to C, 61 Keys).—Horn, trumpet, harmonic flute, horn diapason.

**SWELL ORGAN** (CC to C, 61 Keys).—Double diapason, open diapason, stopped diapason, flute, principal, doublette, mixture, trombone, corneopane, horn, oboe, clarion, vox humana.

**CHOIR ORGAN** (CC to C, 61 Keys).—Viol da gamba, voix celeste, lieblich gedact, wald flute, suabe flute, piccolo, cor Anglais (free reed), hautbois (free reed), clarionet, bassoon, slide.

All the pipes in this manual are inclosed in a swell box.

**PEDAL ORGAN** (CCC to F, 30 Notes).—Open diapason (No. 1), open diapason (No. 2), bourdon, sub-bourdon, principal, trombone.

**SEVEN COUPLING MOVEMENTS.**—Swell to great manual, swell to choir manual, solo to great manual, pedals to great manual, pedals to swell manual, pedals to choir manual, octave to pedal organ.

**EIGHT COMPOSITION PEDALS.**—Three to great manual, three to swell manual, two to choir manual.

Tremulant to swell. Tremulant to choir. Triangle by pedals. Two pairs of double-action bellows supply the organ with different pressures of wind. The case is of carved oak, gothic design, nineteen feet wide, thirty-two feet high, with speaking front pipes, richly decorated in gold and colours, consisting of the lower notes of great double open diapason, bell diapason, and gamba.

**DERBY.**—The following is a synopsis of the organ just built in the Volunteer Drill Hall, Derby, by Messrs. Bevington. It contains three complete manuals and pedal organ, thirty-six sounding stops, 1,986 pipes, as follows:—

**GREAT MANUAL**, CC to F, 54 Notes.—Double diapason bass, double diapason treble, open diapason, bell diapason, stopped diapason and claribel, principal, twelfth, fifteenth, sesquialtra (three and four ranks), mixture (two ranks), trumpet, clarion.

**SWELL MANUAL**, CC to F, 54 Notes.—Bourdon, double diapason, open diapason, stopped diapason, dulciana, wald flute, principal, harmonic piccolo, full mixture (three ranks), double trumpet, corneopane, oboe, clarion.

**CHOIR MANUAL**, CC to F, 54 Notes.—Double diapason bass, double diapason treble, viol da gamba, lieblich gedact, suabe flute, piccolo, principal, clarionet.

**PEDAL ORGAN**, CCC to F, 30 Notes.—Great open diapason, great trombone, open diapason, octave pedal—twelve pipes to each stop—to double pedal organ.

**MOVEMENTS.**—There are six composition pedals to act on great, swell, and choir manuals, and five coupling movements, viz., swell manual to great manual, swell manual to choir manual, pedals to great manual, pedals to swell manual, pedals to choir manual. Foot pedal to put on and take off pedals to great. Tremulant pedal to choir. Tremulant pedal to swell. The stops handles are of ebony. Great manual, white letters on blue ground; swell manual, white letters on red ground; choir manual, black letters on mother of pearl; pedal organ, red letters on plain ivory. The handsome screen case is made of pitch pine varnished, with octagon projecting base, supporting the 16-feet and 8-feet diapason pipes. The front pipes are richly decorated in gold and colour on a bright metal ground. The case is seventeen feet six inches wide, and about thirty feet to top of side towers.

## Correspondence.

[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]

## PETERBORO' CATHEDRAL ORGANISTSHIP.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I was struck by reading in your journal of this week "that you were favoured with some letters which did not seem in your judgment to deserve publication," in reference to the late appointment of the Peterboro' Cathedral Organist. I can hardly imagine, knowing your impartiality, that such would have been the case, unless your correspondents have been directly and unjustly attacking the successful candidate; but, otherwise, there is doubtless much to be said *pro* and *con*, as it is pretty generally understood that there is much dissatisfaction caused by the manner in which the appointment has been made, and many of the candidates no doubt think themselves greatly ill-used. Does it not seem strange that out of a hundred applicants, only three went before Mr. Hopkins; and, further, does it not seem strange that out of this number there were at least a dozen first class and thoroughly experienced organists in every way, and none of these found themselves amongst the "three" at the competition? There can be nothing to say against either the judge or the successful candidate, but there is no doubt much to be said about the way in which the little affair was managed. I have no personal feeling in the matter, and take up my pen in no candidate's cause, but only in the cause of

"JUSTICE."

## COMPETITIONS.

TO THE EDITOR OF THE "MUSICAL STANDARD"

SIR,—I agree with your *Table Talker* in thinking the plan set out in part in your last number, and purposed to be pursued at the competition for the Hackney Organistship, is the first step in common sense direction we have made in such matters. That such things may be really just, I hold that candidates should be informed beforehand of what they will be wanted to do. Doubtless an organist is required to do things upon the spur of the moment at times, but these times come but seldom, and the things required to be done mostly resolve themselves into performances of moderately elaborate service music, so that there is no reason to call upon a man to face unlikely difficulty in his most nervous moments. I would give competing candidates a week or a fortnight to prepare for their public exhibition, and tell them explicitly what I expected them to do. But here I would differ from the Hackney plan—the umpire should play the whole of the pieces selected to the candidates, either at the beginning or end of the trial. This would be attended with several advantages: it would enable candidates to hear for themselves how they were expected to play; it would enable congregations to compare the performance of the judge with those of the "prisoners at the bar;" and, above all, it would be a certificate that the umpire could himself do what he had asked of others, and was therefore in a position to tell if it were well done or ill. If this last suggestion were acted upon, it would greatly tame umpires, and we should be expected to do at sight only what was reasonably possible. As things go now, pieces are put before candidates which could not be played without previous study, and in such cases it is only fair to assume that some favoured candidate is "up" in one or more of them. I remember a case in which Mendelssohn's second prelude and fugue, one of Best's three preludes and fugues, and Bach's great prelude and fugue in A minor, were put up as trial pieces (salary forty pounds a year), and the only candidate who attempted either of them was stone blind, and he played that I have named first and gained the berth.

I hope the Hackney trial will be widely followed, so far as previous notice is concerned.

March 28th.

Yours, &c.,  
INSPECTOR.

## MUSICAL HISTORY.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—In a paragraph in your last week's paper, referring to Woelfl, the pianist, I observe that the date of his death is spoken of doubtfully, as either 1811 or 1814. As everything which is worth stating at all ought to be stated accurately, I will ask your permission to give the dates of the death of a few composers of more or less eminence, which have either not been given at all, or given incorrectly; and I think that if any one who comes across any uncommon dates of events of interest in musical history would make a point of putting them in print, it might be of interest to some few in our own days and of use to future musical historians or biographical dictionary makers. However, my own contributions are as follows:—

Woelfl—Died 21st May, 1812.

G. F. Pinto—Died 22nd March, 1806.

Stephen Paxton—Died, 1787.

Luffman Atterbury (composer of "Come, let us all a maying go," and "Sweet Enslaver,")—Died 11th June, 1796.

John Danby (Glee writer)—Died 16th May, 1798.

William Russell (Mus. Bac.)—Died 21st November, 1813.

William Reeve—Died 22nd June, 1815.

John Whitaker—Died 4th December, 1847, not 1848, as Mr.

St. Joule kindly informed me through your columns some time ago, and thereby enabled me to correct his own small error.

Whilst I am thanking that gentleman, I would say that the Master King, the date of whose death he gave me, is not the person I intended. I meant M. P. King, the composer of an air called "Eve's Lamentation," which I have since found to be taken from an oratorio, "The Intercession," words from Milton's "Paradise Lost," which was produced on June 1, 1816. I suspect this to be the "King" to whose juxtaposition with Beethoven you have naturally called attention by a note of admiration in another part of your paper. It would be curious to know if any one has any acquaintance with this said "Intercession," and whether the juxtaposition of King and Milton is any less absurd than that of King and Beethoven.

I am, Sir, yours truly,

R. W.

## NEW EDITIONS.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I read in your valuable paper a short time since that new editions of Mendelssohn's "Organ Compositions" were in preparation, and that Mr. W. T. Best was to edit them. Permit me to express a hope that the editor will see the necessity of adhering strictly to the text of Mendelssohn. Mr. Best is an exceedingly clever man at the organ, and very skilful at making difficult arrangements; but I submit that our experience of his editing does not inspire confidence in his editorial powers. Some years ago he edited two volumes of organ pieces for a leading West-end firm, and to say that he altered them considerably is to put his transgressions against accuracy down at the most flattering point. In truth he so changed and adapted them, that people who had known them in their original skins were confounded at the quantity of Liverpool paint spread over them. More recently we have had a version of Rinck's "Organ Concerto" with readings quite new, and utterly at variance with the ideas of the composer, as foreign to his ideas as to the lesson he would have taught, indeed.

Now if the fugues and sonatas of Mendelssohn are to be edited after this fashion, all I can say is that the old versions will go up in value very considerably. New "ideas," little bits of filling up, swelled chords, "effective suspensions" (*vide* Handel's concertos), occasional redistribution of parts, much phrasing, and all the subtleties of "hanky-panky," are very nice things—in their place: but in editing the music of another, and that other deceased, they are quite beside the mark, and should be unhesitatingly condemned by all thinking people.

The whole of Mendelssohn's Organ Works, with the exception of one little prelude, are non-copyright; so any edition which would command the support of musicians must at least be accurate; and no amount of trouble taken, no excuses, no effects will be accepted if that be wanting.

I am, Sir,  
March 30. AN EX-ORGANIST.

## IGNORANT PROFANERS.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I was pleased to read in your last number a scathing allusion to the barbarous so-called "restoration" of Salisbury Cathedral, with the proposed derangement of its organ. Surely with so many conspicuous failures before them, the authorities at this church cannot be about to repeat the gross blunders of Ely (where the organ is in a dreadful condition on account of the "action," the result of its ridiculous position in a "triforium cum cockloft"), London—Westminster, Hereford (where the organist never sees sunlight, and plays by the flicker of a couple of candles even in broad day!), Canterbury, and other places. Any cathedral organist who dare speak his mind, will tell you how ruinously the organ has been sacrificed in such cases; but notwithstanding that one architectural journal—I should perhaps say a writer in one—is bold enough to follow you in taking the unfashionable view of the subject, I fear there is little chance of fighting against the new High Church view of the use of a cathedral, which is to make it a big nondescript sort of extra parochial preaching place, with a "hearty" service, and a "chancel" (not quite) full of surpliced individuals clerical and lay. Of course we "gaping laymen" are to see what we can see, and hear what we can hear, from a bench in the nave, this being the fit place for such as attend the "special" services, which special services I can see by your "Cathedral Notes" are neither more nor less than an insidious attempt to abase the cathedral service, and carry thereto the lower style of music, the "recitative service," the single chant, and the "rush about, fly away, tumble over" style of hymn tune, which I remember seeing characterised in your columns as a "saltatory chorale." Well! David danced, and we still use his psalter, so speaking of "saltatory chorales," there is something which reminds one of "the eternal fitness of things" treated of by philosophers. Pardon me my jocose digression. It is difficult to meet with other weapons than that of ridicule, present cathedral proceedings—barbarous, iconoclastic innovations as they are—urged by clerical persons for the most part, I notice it is the fashion now to credit them with "musical taste," this being done in the first case, perhaps, by some idiotic shopboy, who himself knows scarce a note of music, and nothing whatever of practical skill upon the organ or any instrument of music. Taste is a relative term. One man may have a taste for Handel, Haydn, and Beethoven; another may have a liking for Dykes, or another for Onseley. I do not wish to quarrel with the latter. Like the venerable lady in the dairy of old, there is a wide margin allowed; but when we see any little liking for a jiggish hymn tune or "silly single" chant construed into "a taste for music," and a reputation built upon such acquirements, that shall enable its possessors to act upon perfectly unmusical clericals—for this is the real mischief that pretenders work—it is high time to speak out; and those who wish to make any stand against the shameful spoliation of churches, unprotestant innovations, and destruction of all real musical effect, will take care that these observations and all like them shall be circulated and repeated in every possible manner; particularly at the forthcoming Easter vestries, when private persons have by law an opportunity of calling attention to innovations of whatever kind. In cathedrals, those close boroughs of the ecclesiastical body politic, there is unhappily no such safeguard; and the half knowledge (of music and acoustics), which brings its possessors into contempt, has its way unchecked; for with the press, the preservation of an ancient monument, and the familiar features of a cathedral interior are considered as nothing; the press preferring to follow rather than lead in art-matters—a source of infinite regret. Then the universal laudation indiscriminately applied to anything undertaken by this wonderful but "art"-less generation, must be lavished per regulation, whether the object be a new lock to the door of the Littlechester toll-house, or the gutting, "under the superintendence of a great restorer," the interior of the Littlechester Cathedral. The cathedral is not, I submit, a parish church, and was not at any period intended for one—let the parish churches have their services to themselves, their Dykes and Helmore, their single chants and congregations, hearty and "roaring" if need be. The whole tenour of cathedral music

has distinguished it from that of the ordinary place of worship; at present exaggerated clerical pretensions, want of musical knowledge and feeling, and contempt for the opinion of people whose whole lives are devoted to the study of music, architecture, and the science of acoustics (for all these are violated with impunity), are among the causes which are leading to absurdity after absurdity practised upon buildings to which none but the hands of ignorant profaners have been hitherto supposed inimical.

Yours, &amp;c.,

March 25.

NO GOTH.

## CHORISTER BOYS.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I have read the remarks of "Diogenes" upon Choir Boys with much amusement, and with a conviction of their truth. The notion grows upon me that vicars have an intense hankering after boys—I have long known that the youthful curate's strongest sympathies were in that direction. Now, Sir, if they must have boys from the National School, cannot something be done towards getting the juveniles properly washed and mended? A "procession" came off in my presence upon Quarter Day last—I beg pardon—on "The Feast of the Annunciation," and it looked pretty much as follows:—1st boy short, ruddy complexion, very much unwashed, large blue patch upon right leg of corduroy trousers, one boot (Blucher) and one shoe on. 2nd boy, tall and pale, black trousers, right elbow through his jacket as far as shirt would allow it, hair very nicely oiled and parted down the middle. 3rd boy, in his infancy, and nearly invisible. 4th boy, aged about fourteen, apparently wearing his father's Sunday clothes, as the coat tails swept the floor of the chancel, and the "continuations" were turned up as much as they well could be to make way for the boots: face very dirty, profuse red hair (unkempt), and the dirtiest hands I can recollect. Then came the clergy—Vicar, a man of great weight, behind boy No. 3, and curate behind the juvenile with the red hair, who all but obscured him. Harmonium played—there was no organ—procession marched round the chancel seats, took their places, and commenced to gabble in the most unintelligible manner conceivable. By the way, do young curates imagine that the church is kept up solely for their amusement? Congregations are now ignored, their likes and dislikes quite unheeded; but wait until disestablishment comes, as it inevitably will, and these gentlemen will have to sing quite a different tune, or—there will be a scarcity of bread and butter.

Yours,

AN "ILL-DISPOSED PERSON."

A. T. (on competitions).—Our correspondent is right. Our objection was based upon one of the motives mentioned, and not upon any dislike to hear two sides of the question. We cannot tell how it occurs (but it often does seem to occur) that many applications are received in reply to announcements of vacant positions; but that so merciless or so unintelligent is the manner in which these applications are reduced to a very few, that the result is often out of all proportion to the original rush of candidates. We remember one case where many applications were received, some from organists of acknowledged skill; but out of all the would-be candidates, one "male," of very inferior calibre, was selected to compete, with several ladies (one of whom eventually obtained the post), and this case is by no means singular. It is a pity that more candidates cannot have the option of playing, even if it involved a very short preliminary trial of as large a number of players as choose to offer themselves. The final and more extended trial of skill might then be confined to the gentlemen selected, when the time of umpires need not be occupied by persons who could not even play a psalm tune or a chant respectably. The remark at present is common, "The psalmody was dreadful!" but, in fact, the whole subject is surrounded by difficulties; and we must take things, at present, as we find them.

\* \* \* Correspondents who kindly send us newspapers containing paragraphs to which our attention is desired, would greatly oblige us by cutting or otherwise marking the part of the paper they wish us to read.

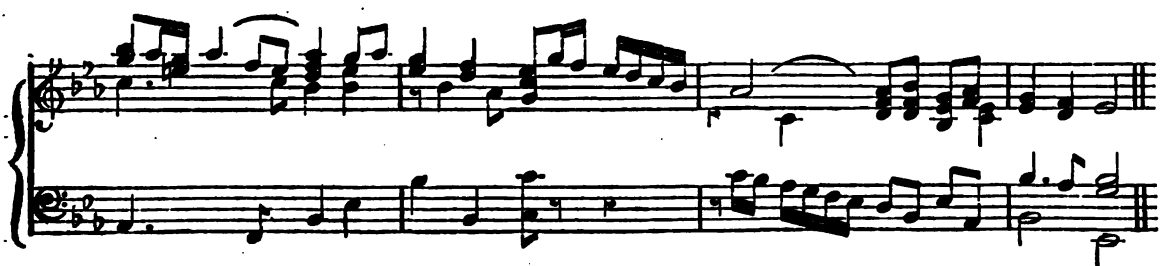
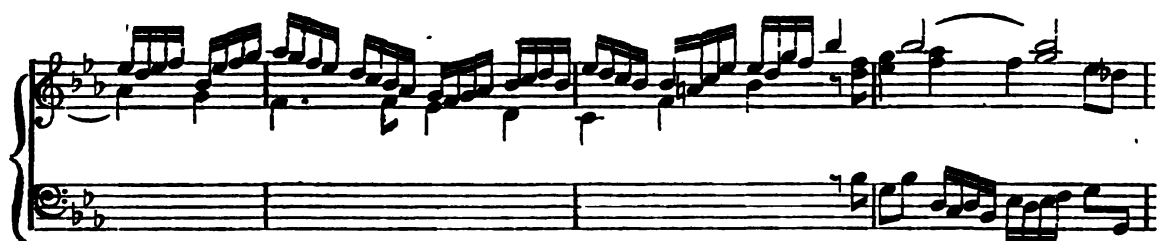
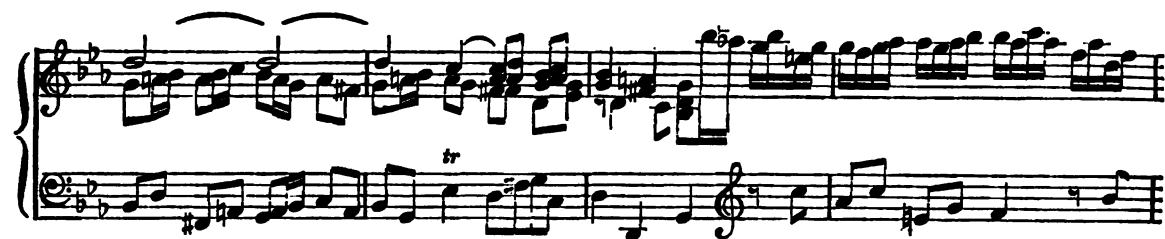
# Fugue from a Voluntary.

DR. NARES.

*< Vivace allegro.*

The musical score is written for piano in B-flat major and 3/4 time. It consists of six systems of two staves each. The tempo is marked 'Vivace allegro.' The music features complex fugue patterns with many trills and slurs. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, trills (tr), and slurs.





NEWCASTLE-ON-TYNE.—On the 24th March, a grand concert took place in the New Town Hall. The vocalists engaged were Fraulein Hubbe, Fraulein Rachel, and the members of the fine choir from Durham Cathedral, consisting of Messrs. Walker, Tuke, and Martin (altos); Price, Webster, and Whitehead (tenors); Brown, Lambert, Grice, and David Lambert (basses). Hence there was every promise of the pieces being rendered in a manner at once artistic, finished, and accurate. Mr. William Rea was the only instrumentalist, but, whether at the organ or pianoforte, proved a host in himself. The members of the Durham Cathedral choir were undoubtedly the attraction of the evening, and made their *debut* before a Newcastle audience in Spofforth's charming glee "Come, bounteous May," and the manner in which they acquitted themselves in this and their subsequent efforts during the evening fully established them as great favourites with their audience. It would occupy too much space to go through the programme *seriatim*—suffice it therefore to say that the members of the choir, as was to be expected, were well trained to their work, and gave several glees and part songs in a manner deserving of all praise, while the evident impression their fine part-singing made on the audience was increased by each succeeding effort. Hatton's "Evening's Twilight," Steeven's "Cloud-cap't Towers," and Parry's "In a cell," were amongst the best efforts of this kind during the evening, and had to be repeated. Mr. Whitehead was loudly encored for his charming rendering of Allen's pretty song, "Far down a valley." Mr. David Lambert, the well-known basso, was enthusiastically recalled for the dashing manner in which he gave Mendelssohn's "I am a roamer," every note being heard at the extreme end of the large hall with the greatest ease. The two ladies created a very favourable impression by their respective renderings of "Orpheus with his lute," "Hear my prayer," (Mendelssohn) and "L'Ardita," and Meyerbeer's "Roberto, toi que j'aime." Fraulein Rachel was heartily applauded, and had to repeat Ardit's waltz, when she was rewarded by a handsome bouquet from one of her many admirers. Mr. Lambert was vociferously encored in the old song "The holy Friar," when he repeated the last verse, finishing with a powerful note on the double C. A very interesting part of the entertainment was an excellently performed selection from "Maritana," by a brass band organised from amongst the little fellows now detained in the industrial schools. They were under the direction of Mr. J. Amers, jun., and did great credit to that gentleman's training. Altogether the concert was a most enjoyable one, and it is to be hoped that it has added not a little to the school fund, for which it was undertaken.

HULL.—The Harmonic Society in this town performed Handel's "Judas Maccabeus" on the 25th March, when the music hall was filled to overflowing. Mr. J. W. Stephenson conducted, and Mr. Haddock, of Leeds, played the leading violin. The solo singers were Miss Clelland, Manchester; Mr. Brandon, Gloucester; and Mr. Grayson, of Lichfield (tenor). The latter sang the great song, "Sound an alarm," very creditably, but in most of the other tenor music he was defective, and apparently from an over-assurance of ability. Mr. Brandon sang his music excellently. He has a remarkably fine voice, and is a most careful singer, one of the best English oratorio singers, as will be proved ere long, should he bring himself more before the public. In recitative and air Mr. Brandon is equally successful; no singing, indeed, could be finer than the two numbers, "I feel the Deity within," and "Father of Heaven." Miss Clelland is a rising soprano, and sang all her music well. In the air "O Liberty" she displayed fine taste, and was well supported by Mr. Williamson, violoncello obbligato. Miss Clelland also gave "From mighty Kings" with great fervour and correct emphasis. The pretty soprano duets were not successful because Miss Clelland lacked the advantage of an associate possessing either voice or musical taste to compare with her own. All the choruses were nobly sung by a numerous and well-balanced body of voices. The band was somewhat deficient, having neither horns nor bassoons, the horns being especially missed in the instrumental march, and in "See the conquering hero comes." Mr. Robert Wilson's harmonium playing covered the deficiencies as far as possible.

STROUD.—The Stroud Choral Society gave their spring concert on March 24th, when the "Messiah" was performed. The solo vocalists were Madlle. Florence Lancia, Madlle. Laura Baxter, Mr. Baylis, and Mr. Bandon. The solos were all well rendered, excepting the tenor work. The choruses, one and all, were given with great spirit and decision. The band was under the leadership of Messrs. Chew and Woodward, Mr. Brind being the conductor.

GLOUCESTER.—The last concert of the season took place in the Shire Hall, last week, when the room was crowded. The chief attraction was Sullivan's "Prodigal Son." The principals were Miss Clelland, of Manchester, Mrs. Whitaker, Mr. T. Hunt, and Mr. Brandon. The singing of Miss Clelland was much applauded, and a desire was manifest to encore the air, "O, that thou hadst hearkened," which was very nicely sung. The quartett was repeated. All the soloists acquitted themselves highly satisfactory, and the choruses were given very fairly by a choir of about one hundred voices. The oratorio appeared to be much enjoyed by the audience, judging by the frequent applause. The second part consisted of Mozart's 12th Mass, which was performed with great spirit and effect. Mr. J. A. Matthews, of Cheltenham, accompanied throughout the evening upon the organ, and played as a solo, Batiste's Offertoire in D major. Mr. John Hunt was conductor.

SUNDERLAND.—A grand miscellaneous concert was given recently in the Athenæum, Sunderland, under the distinguished patronage of his worship the Mayor (Wm. Thompson, Esq.), Ald. John Candlish, M.P., Ald. E. T. Gourley, M.P., and the officers and brethren of the Newcastle, Northumberland, and Durham districts of the order of "Druids." The programme included two very clever readings by Messrs. Skelton and Middleton, and two pretty pieces for pianoforte and flute, effectively rendered by Messrs. Chambers and Perry. Amongst the vocal pieces were "Bid me discourse" and "Thaddy O'Flinn" by Miss Tunsett, who received a well-merited encore. The duett, "Larboard Watch," by Mr. Wooley, of Darlington, and Mr. Lambert, of Durham Cathedral Choir, was also encored. Mr. Wooley, who possesses a fine tenor voice, and sings well, was encored in "The Death of Nelson" and "Maid of Athens," both of which he repeated. The same compliment was enthusiastically accorded to Mr. Lambert for his songs, "When time hath bereft thee," and "The Holy Friar." The latter is a song peculiarly adapted for a voice of his calibre, the tremendous roll down to double C at the finish, for which he stands unrivalled, created quite a *furor*. He responded with "Simon the Cellarer," and "A Cobbler." Mr. Chambers, of Whitby, accompanied all the pieces on the pianoforte. There was a crowded audience, who kept their places to the end of the programme, though it was late when the concert finished.

EDINBURGH.—Mr. Herbert Oakeley, the Reid professor of music, gave a performance last week, in the Music Class-room, the following being the programme:—Organ preludes on chorales (a), "Wachet auf, ruft uns die Stimme," A.D. 1590; (b), "Wir Glauben 'all an einen Gott," A.D. 1525 (Bach); "Agnus Dei," First Mass; "Benedictus," Requiem (Mozart); Funeral March, from Op. 26 (Beethoven); Organ Fantasia, in C minor (Hesse); Frühlingslied, Op. 68, No. 13; Abendlied, Op. 85, No. 12 (Schumann); Overture, "Samson," (Handel). Mr. Oakeley remarked (says the *Scotsman*) that, in addition to some volumes of preludes and fugues for the organ, Sebastian Bach left behind him a large collection of preludes on the melodies of chorales, choral hymns, or, as we should say, Psalm tunes; and that these compositions are of the highest interest, and are constructed with masterly skill and consummate art. Both performance and cultivation of this subtle and recondite style of organ composition are almost entirely neglected in Britain. This may be owing in some measure to the fact that it is not the custom, as it is with our Teutonic neighbours, to introduce choral melodies with an organ prelude upon them. In Germany organists frequently show their skill and knowledge of counterpoint by masterly preludes, often extemporaneous, of this kind; indeed some such skill and knowledge would be expected from any

candidate for the post of organist. Germany is rich in chorales, and the best Psalm tunes in Britain and other countries are those which are modelled on, or in, the same elevated style as these old Lutheran or pre-Lutheran Hymns. The Great German masters have recognised the excellence of the national chorales by having very frequently made use of them in their cantatas, oratorios, organ compositions, &c. Mendelssohn has introduced them with great effect in his "Lobgesang," "St. Paul," "Elijah," and organ sonatas. In his "St. Paul" he gives us the old melody composed in 1540, known to us as "To God on high;" also one about a century later, which we recognise as "To Thee O Lord I yield my spirit" (which was played from time to time, and with great effect, by the brass bands outside St. Paul's Cathedral at the funeral of the Duke of Wellington); and also the chorale on which the first prelude in this programme is made, namely, "Wachet auf, ruft uns die Stimme," composed in 1590, and introduced by Mendelssohn with such masterly skill in his overture to "St. Paul," and subsequently in that oratorio as "Sleepers wake." [Of course (remarks our correspondent) there is nothing new in all this. Some would think that to be perpetually introducing chorales of other people's, proved a want of materials of one's own; and that the composer of these works, best known by the chorales they contain, would (as he did, and does) get a spurious reputation as the composer of them. Yet when poor Mr. Pierson introduced a hymn tune into an oratorio how the Davisonian clique were down on him in a moment! The same men who laud the German composer to the skies! *dant veniam corvis, &c.*, and so it ever will be, I suppose. However, our very respectable professor is not likely to enter into the feelings of a composer of genius—how few there are living, probably, who could; and we must make the best we can of his more than semi-Germanized views. Mr. Oakeley appears to think that all music should consist in the working up or hammering away at old psalm tunes. I do not—as an humble admirer of music. Haydn, Mozart, and Beethoven, the immortals of musical composing, did not.] The writer in the *Scotsman* resumes:—In his (Bach's) treatment of the same subject for organ, Bach commences with an exquisite melody assigned to the right hand merely in single notes, with pedal accompaniment occurring on the principal measures or beats of each bar; a melody entirely distinct and unlike from the chorale which is given to the tenor voice and the left hand, and of this each line or phrase is in turn introduced throughout the prelude, at certain points in the windings of the upper part, or melody, with which the "Canto fermo," or chorale, is twined and interwoven by the great master with all his art—each melody, both in right and left hand, continuing its widely different story, wholly independent of, or rather, in vivid contrast to, its *confrère*. The second prelude, on a still older chorale, "We all believe in one God," is in an entirely different style. Bach has here chosen the fugal form, and, unless the subject of the chorale is well known, it is difficult to trace it. This composition, though fugal, is not, strictly speaking, a fugue, as the bass or pedal part does not take the fugal subject, but one of its own; and here the hand, or rather the tread, of the giant may be noticed. And, in allusion to this gigantic entry of the pedals, this prelude has been erroneously termed and published in England as the "Giant Fugue." The soprano air "Agnus Dei," from Mozart's first Mass in C, and the solo and quartet from his last and finest work, the "Requiem," are well known; and so is the "Funeral March" from Beethoven's pianoforte Sonata No. 12, selected as a tribute of respect to the memory of a great authority on Beethoven, and one of the best masters of his day for pianoforte students—namely, the pianist and composer Moscheles, who died at Leipzig a few days ago. This march, in the unusual key of A flat minor, contains some sublime modulations, some of which are expressed by enharmonic changes. One of the most remarkable of these—to the key of B double flat major (with nine flats), may be compared with an almost parallel passage, in the same key, which occurred, more than half a century before Beethoven, towards the end of Bach's Fugue in A flat major, No. 17, Book II. of his celebrated Forty-eight. In transcribing a pianoforte composition for organ, the effect of colouring intended by the composer can only be guessed at. Mr. Oakeley averred, however, that he had high authority for giving to this

funeral march an effect of brass and reeds, as the copy he played it from was fingered in pencil by Moscheles, with whom he learnt the Sonata at Leipzig. The Organ Fantasia, by the late Adolf Hesse, consists of a dignified slow movement, an Andante of light character in E flat major, and a Finale in the same key, with a fugal subject, which, towards the end, is introduced by "augmentation" and "inversion."

## Legal.

### THE QUEEN'S ADVOCATE-GENERAL ON FESTIVALS IN CHURCHES.

The following is the "opinion" of counsel referred to in another column:—

#### CASE SUBMITTED TO COUNSEL IN 1865.

The See of Worcester is one which, after the dissolution of monasteries by Henry the 8th, was refounded by that monarch for a bishop, dean, archdeacon, prebendaries, minor canons, and other members. The Cathedral has become much dilapidated, and recently very liberal contributions towards its restoration have been made by the nobility and gentry resident in the county and the public generally. Many parties entertain a very strong objection to the holding of musical festivals in Cathedrals, considering that the charitable objects to which the funds collected at such meetings are devoted do not compensate for what is considered to be a desecration by such performances, and remonstrances have been made to induce the Dean and Chapter of Worcester to refuse to allow the Triennial Festival to be held in their Cathedral. The hours for Divine Service in the Cathedral on week-days are at 8 and 10 a.m., and 3 p.m., at which the admission into the Cathedral is free to any person wishing to attend. The musical festivals are held in the nave. The opinion of the Queen's Advocate-General is requested:—

- 1st.—Whether the Dean and Chapter can legally exclude the public from the Cathedral, unless upon the production of a ticket or paying money for admission, during those hours on week-days ordinarily set apart for the celebration of the Services of the Church.
- 2nd.—Whether the Dean and Chapter are legally entitled to require, or to depute to third parties, such as the Committee of Musical Festivals, the right to require, persons seeking admission to the Cathedral during the hours ordinarily devoted to the celebration of the Services of the Church, or at any other times, to produce a ticket or to pay money as a condition for such admission.
- 3rd.—Assuming your opinion in answer to either of the above questions to be adverse to the Dean and Chapter, what proceeding, and against whom, and at whose suit, can the right of the public as opposed to the claims of the Committees of Musical Festivals or of the Dean and Chapter, either in person making such claims or authorising them to be made by the committees, be legally contested?

#### OPINION.

After much consideration, I am unable to understand how it can be legally competent to any Dean and Chapter of the Church of England to allow a musical festival wholly unconnected with the Service of the Church to be celebrated in their Cathedral. I have always thought that the services contained in the Prayer-book, together with the sermon and anthem and hymns, which the Prayer-book contemplates as being incorporated with the morning and daily prayer, are the only services which can, according to law, be performed in any consecrated church. Such appears to me to be the clear result of the statutes, the rubrics, the general ecclesiastical law, and, I presume, of the statutes of the Cathedral applicable to this subject.

The consequences which would flow from the adoption of any principle which would vest in the Dean and Chapter the power of allowing other services than those prescribed by law to be celebrated in the Cathedral, appear to me very grave.

One Dean and Chapter may consider that a service exclusively composed of religious music, in which the performers are vocal-

ists distinguished for their talents at the operas or the theatres in London, conduces to the spiritual edification of the hearers, and is a lawful means of obtaining money for any religious purpose. Another Dean and Chapter may think that the representation of a religious drama, such as the "Samson Agonistes" of Milton, or the "David" of Mrs. Hannah More, may tend still more to the promotion of religion, and be an equally lawful means of obtaining money for religious objects. The representation of such dramas would of course be rendered as perfect as possible by obtaining the aid of distinguished professional actors. It is difficult to see upon what principle this latter use of the Cathedral can be prohibited, if the former can be permitted, by law. Indeed the argument might be pushed further than this; but I forbear to do so.

It would seem to me to be the duty of the visitor of the Cathedral, who, I presume, is the Bishop of the diocese, upon a proper representation being made to him, to admonish the Dean and Chapter that to allow a musical festival wholly unconnected with, and forming no part of the proper services of the day, to be celebrated at all in the Cathedral, was contrary to law; and if the admonition, which one can scarcely suppose, was disregarded, to visit with proper censures those who had set his authority and that of the law at naught.

Of course, if the musical festival were substituted for, or prevented in any way, the appointed services of the day, the offence would be of a still graver character.

It may be competent to the Dean and Chapter for good reasons to alter the hours of Divine service; but it is not competent to them to exclude anybody in the diocese from attending Divine service in the Cathedral, which is the mother church of the diocese, or to make the payment of a sum of money the condition, without the fulfilment of which he is not permitted to enter for this purpose the doors of the Cathedral.

ROBERT PHILLIMORE.

October 11th, 1865.

[It follows that if festivals are legal in Cathedrals, it is absurd to exclude them from our Abbeys, or even smaller churches; but few, we suspect, will challenge the Queen's Advocate in an opinion on a point of law.]

### Cathedral Notes.

LONDON (ST. PAUL'S).—Fourth Sunday in Lent, March 27. Morning: Service, Croft, in A, throughout; No Anthem. Afternoon: Service, Elvey, in A; Anthem, "The Lord is my shepherd" (Kent).

WESTMINSTER ABBEY.—Sunday, March 27. Morning: Service, "Benedicite," M. Smith, in F; Benedictus and Continuation, Gibbons, in F. Evening: Service, Hopkins, in F; Anthem, "Hear my prayer" (Mendelssohn).

BRISTOL.—Sunday, March 27. Morning: Service, Nares, in F. Evening: Service, Nares, in F; Anthem, "The wilderness" (Goss).

CANTERBURY.—Sunday, March 27. Morning: Service, Attwood, in F; Anthem, "How goodly are Thy tents" (Ouseley). Evening: Service, Attwood, in F; Anthem, "The Lord is very great" (Beckwith).

CHICHESTER.—Sunday, March 27. Morning: Service, Hopkins, in F; Kyrie and Creed, Best, in G; Anthem, "Enter not into judgment" (Attwood). Evening: Service, Dykes, in F; Anthem, "Withdraw not Thou" (Attwood).

CARLISLE.—Sunday, March 27. Morning: Service, Dr. Wesley, in G; Anthem, "Lift thine eyes" (Mendelssohn). Evening: Service, Best, in D; Anthem, "God is a spirit" (Bennett).

CHESTER.—Sunday, March 27. Morning: Service, Clarke, in G; Best's Sanctus, Kyrie, and Creed; Anthem, "O Lord, my God" (Malan). Evening: Service, Smith's "Magnificat," King's "Nunc Dimittis;" Anthem, "If with all your hearts" (Mendelssohn). Special Evening Service: Three Hymns only.

DURHAM.—Sunday, March 27. Morning: Service, Wesley's Recit., Arne's Creed, in A; Anthem, "Thou Judge of quick and dead" (Wesley). Evening: Service, Cooke, in G; Anthem, "My God, my God" (Mendelssohn).

ELY.—Sunday, March 27. Morning: Service, Turle, in D; Anthem, "Hear, O Lord" (Goss). Evening: Service, Garrett, in D; Anthem, "Come and let us return" (Goss).

EXETER.—Sunday, March 27. Morning: Service, Leslie, in D; Psalm, sung before Sermon. Evening: Service, Kelway, in B; Anthem, "Praise the Lord" (Goss).

GLOUCESTER.—Sunday, March 27. Morning: Service, S. S. Wesley, in F, throughout. Evening: Service, S. S. Wesley, in F; Anthem, "Plead Thou my cause" (Mozart).

HEREFORD.—Sunday, March 27. Morning: Service, Boyce, in A; Anthem, "O Lord God, Thou strength" (Goss). Evening: Service, Russell, in A; Anthem, "In Thee, O Lord" (Weldon).

LINCOLN.—Sunday, March 27. Morning: Service, Hopkins, in C; Sanctus, Ebdon, in C; Kyrie and Creed, King, in C. Evening: Service, Hopkins, in C; Anthem, "For my soul thirsteth" (Mendelssohn).—Wednesday. Morning and Evening Service, Wesley, in F (Chant Service). Evening Anthem, "Be merciful" (Crotch)—Thursday. Morning: Service, Bennett, in E; Anthem, "Behold, how good" (Battishill). Evening: Service, Bennett, in G; Anthem, "Save us, O God" (Webbe).—Friday. Morning and Evening Service, Elvey, in F. Evening Anthem, "Blessed be thou" (Kent).—Saturday. Morning: Service, Boyce, in A (verse); Anthem, "O Lord, rebuke me not" (Weldon). Evening: Service, Blow, in A; Anthem, "Praise the Lord" (Mozart).

LLANDAFF.—Sunday, March 27. Morning: Chants only. Evening: Service, Rogers, in D; Anthem, "O God, Thou art my God" (Purcell).

MANCHESTER.—Sunday, March 27. Morning: Service, Chipp, in A; Anthem, "Now, saith the Lord" (Macfarren). Evening: Service, Chipp, in A; Anthem, "Sing praises to the Lord" (Croft).

NORWICH.—Sunday, March 27. Morning: Service, Wesley, in F sharp; Anthem, "Lead me, O Lord" (Bexfield). Evening: Service, Wesley, in F sharp; Anthem, "Hear ye, Israel" (Mendelssohn).

OXFORD.—Sunday, March 27. Morning: Service, Gibbons in F. Evening: Service, Arnold, in A; Anthem, "By the waters of Babylon" (Boyce).

PETERBOROUGH.—Sunday, March 27. Morning: Service, Rogers, in D; Anthem, "Blessed be the power" (Handel). Evening: Service, Attwood, in D; Anthem, "Plead Thou my cause" (Mozart).

SALISBURY.—Sunday, March 27. Morning: Service, Gibbons, in F. Evening: Service, Gibbons, in F; Anthem, "Withdraw not" (Attwood).

ST. ASAPH.—Sunday, March 27. Morning: Service, Boyce, in C; Anthem, "Help us, O God" (Longhurst). Evening: Service, Kelway, in B minor; Anthem, "O taste and see" (Goss).

WELLS.—Sunday, March 27. Morning: Service, Croft, in A; No Anthem. Evening: Service, Heathcote, in B flat; Anthem, "Call to remembrance" (Battishill).

WINCHESTER.—Sunday, March 27. Morning: Early Service, Boyce, in C; Second Service, Jackson, in E; Before Sermon, Psalm, "O let us praise" (Luther). Evening: Before Sermon, "Behold now" (Rogers); Service, Fitzgerald, in B; Anthem, "O where" (Boyce).

WORCESTER.—Sunday, March 27. Morning: Service, Smart, in F; Anthem, "Judge me, O Lord" (Mendelssohn). Evening: Service, Smart, in F; Anthem, "Hear, O Lord" (Greene).

YORK.—Sunday, March 27. Morning: Service, "Benedicite" (Turle); and "Benedictus" (E. G. Monk). Evening: Service, Wesley's Recit.; Anthem, "Plead Thou my cause" (Mozart). Two Hymns.

TEMPLE CHURCH, LONDON.—Sunday, March 27. Morning: Service, Child, in F; Anthem, "Hear my prayer" (Mendelssohn); Kyrie Eleison, Young, in B flat. Evening: Service, Child, in F; Anthem, "By the waters" (Boyce).—Wednesday, March 30. Evening: Service, Rogers, in D; Anthem, "I will arise" (Creighton).

LINCOLN'S INN CHAPEL.—Sunday, March 27. Morning: Service, Gibbons, in F; Anthem, "Lord, Thou hast been our

refuge" (Hayes). Evening: Service, Gibbons, in F; Anthem: "Call to Remembrance, O Lord" (Battishill).

SHERBORNE ABBEY.—Sunday, March 27. Evening: Service, Psalms chanted; "Magnificat" and "Nunc Dimittis," Wesley, in F; Anthem, "Stand in awe and sin not" (Herbert): Hymns before and after Sermon.

WIMBORNE MINSTER.—Sunday, March 27. Morning: Service, "Venite" (Ayrton); Psalms, Mornington; Service, Dr. Steggall; Sanctus, Jomelli; Hymn 72, Melcomb. Afternoon: Plain Service. Evening: Service, Psalms, Robinson, 31; Anthem, "O Lord, my God" (Malan); Hymn, Redhead.

CHESTERFIELD (PARISH CHURCH).—Sunday, March 27. Morning: Service, Chants to Canticles; Sanctus and Kyrie, Hubert Parry, in D. Evening: Service, Wortham's Chant Service, in D; Anthem, "Turn Thy face from my sins" (Attwood).

GRANTHAM (PARISH CHURCH).—Sunday, March 27. Morning: Service, Psalms chanted; Kyrie, Mendelssohn, in G (arranged from "St. Paul"). Evening, Psalms chanted; Anthem, "My God, my God, look upon me" (Reynolds).

HUDDERSFIELD (ST. PAUL'S CHURCH).—Sunday, March 27. Evening: Anthem, "O where shall wisdom be found?" (Boyce).

LEEDS (PARISH CHURCH).—Sunday, March 27. Morning: Service, "Benedicite," Best, in A; "Benedictus," Hopkins, in F; Introit, "Lord, for Thy tender mercies" (Farrant); Kyrie and Credo, Smart, in F; Anthem, "Zadock the Priest" (Handel). Evening: Service, Wesley, in F; Anthem, "By the waters of Babylon" (Boyce).

MANCHESTER (HOLY TRINITY CHURCH).—Sunday, March 27. Morning: Anthem, "Lord, for Thy tender mercies' sake" (Farrant); Credo, etc., Monk, in A. Evening: Anthem, "Hear my prayer" (Kent).

OLDHAM (ST. JAMES'S CHURCH).—Sunday, March 27. Morning: Service, Kyrie Eleison and Sanctus, Hiles, in G; Nicene Creed, Ross, in G; Anthem, "Gracious is the Lord" (Jackson). Evening: Anthem, "By the waters of Babylon" (Allen).

## Foreign Notes.

Marie Sass is expected to appear in Paris in a few days in Meyerbeer's "L'Africaine."

Mdlle. Carlotta Dekner, a young Hungarian violiniste, has been playing with much success in Paris.

At the Scala Theatre, Milan, an opera by M. Gomez, a young Brazilian, has been successfully produced.

M. Strakosch is said to be intent upon publishing a daily musical paper in Paris. Many will wish him joy of his spirited venture.

Sivori has been exciting enthusiasm in Paris by his admirable performances at the Cirque Napoleon, where great violinists have been very numerous of late.

The Berlioz Festival in Paris has scarcely covered its expenses, despite a donation of 1,500 francs from the Emperor Napoleon, and the Minister of Fine Arts.

The violoncellist (Dunkler) has been performing with much acceptance in Holland, where his last fantasia, entitled "Homage to Meyerbeer," met with warm encomiums.

Rubinstein has left Vienna, after a brilliant farewell concert, at which he played pieces by Schubert and Schumann, as well as a Notturmo and Tarantella from his own pen.

Wagner's "Lohengrin" met a frigid reception at Brussels (says a correspondent of *Le Figaro*), and there was a miserable account of deserted seats and nearly empty boxes.

A new tenor (M. Urio) has been singing with *clat* in the lyric theatres of Milan and Turin. M. Urio, who is now in Paris, is one of the engagements for the London opera season.

Ambroise Thomas, "Hamlet," has been sung with a Hungarian libretto at Pesh, and with complete success. A translation is to be made for the National Theatre of Prague.

The promised new comic opera by Offenbach, upon Musset's poem "Fantasio," has now just been put upon the stage of the Opera Comique, Paris, M. Capoul taking the rôle of Fantasio.

Hans Bulow has accepted the presidency of the Cherubini Society (at Florence), a body founded, organised, and directed by Madame Laussot, an Englishwoman, and a niece of Dr. Southwood Smith's.

Horace Poussard, a brilliant violinist, highly spoken of by Parisian papers, has made some mark by an Indian fantasia composed from "authentic" melodies of the most diverse characters—so at least we are assured.

A symphony by Bargiel has been performed at the sixth concert of the "Eruditio Musica" of Rotterdam, and is highly spoken of. At the same concert the pianoforte playing of Mdlle. Marie Krebs was much applauded.

The singing of Miss Laura Harris at her farewell concert in the Great Theatre at Nantes excited unbounded applause, the lady taking no mean share in the enthusiasm which now more than ever seems to wait on distinguished vocalists.

A new French musical paper, entitled the *Little Minstrel* (*Le Petit Ménestrel*) is announced. It is to be conducted by M. Klein, an organist, composer, and publisher in Rouen, and will prove a novel addition to the periodical literature of that town.

Ferdinand Hiller is decidedly (according to *Le Ménestrel*) to have the direction of the great festival at Bonn, designed to celebrate the centenary of Beethoven. What promise have we of anything of the kind at home, to wit the Sydenham Crystal Palace?

M. Edmond Hocmelle, a Parisian organist and composer, has given a concert, the principal aim of which was to make known portions of his new opera, "Les Sirènes," a work said to be distinguished by natural melodies, and a correct and learned style of writing.

At Namur, Rossini's "William Tell" has afforded a splendid opportunity for Mdlle. Danis, who received a perfect avalanche of bouquets thrown from all directions; one containing a casket with a beautiful gold medal, carried by a chain of the same precious metal.

At Warsaw Madame Artot has carried all before her in the rôle of Marguerite in "Faust." The production of the opera has been the source of an ovation for the lady, and for the barytone, Padilla: incessant bravos and showers of bouquets being in abundance.

A concert a day or two ago in Paris united the following artistes:—Madames Albani and Nilsson; MM. Delle Sedie, Capoul, and Tom Hohler (his first appearance in Paris). The *Ménestrel* terms it a musical and dramatic "solemnity" (*solen-nité*) of much interest.

At Liege, the performances of Adelina Patti, in the "Sonnambula," and the "Huguenots" (in the latter of which the incomparable singer is thought to have transcended all that one could dare to hope) have fairly left those who essay to describe them, under the influence of "grande émotion, deux fois renouvelée!"

Composers are now turning attention to Mustel's typophone, for which M. Clement Loret, an organist and composer, has written a minuet and several transcriptions. The French declare that the invention, which seems to have laid dormant since the Paris Exhibition, will speedily take its place among the classical "instruments of music."

The furore excited by the appearance of Madame Patti upon the foreign boards has been just as great at Liege as in the regions of the cold north: truth to say, it is an exploded notion that would make enthusiasm a matter of climate. The good folks of Liege have been fairly carried away, recalls, bouquets, and crowns *ad lib.* being lavished to admiration, the stage being literally strewn with flowers.

Mozart's "Requiem" Mass was performed on the 23rd March at the Church of San Giovanni dei Fiorentini, Rome, for the repose of the soul of the late Ex-Grand Duke of Tuscany.

Many Royal personages and bishops were present ; and, notwithstanding the inclement weather, it was impossible to obtain even standing room when the ceremony commenced.

The Musical Society of Antwerp is charged by the Government with the organisation of this year's festival ; and has formed a managing committee for the purpose. The first day will be devoted to Handel, the second to the works of native composers ; the last, to the hearing of the solo singers, who will be chosen from the most distinguished artists in Europe.

Mlle. Sessi, who is engaged by Mr. Gye for the Covent Garden opera season, had a benefit at the Paris Theatre Italien last week. It is settled that Adelina Patti will appear in "La Figlia del Reggimento," the mediation of the Minister of Fine Arts between the managers of the respective opera houses having smoothened the difficulty experienced as to the production of the opera in question ;—this much to the delight of the *cognoscenti* in operatic matters.

### Table Talk.

Mr. Sims Reeves has left England for Italy.

Mr. T. F. Hewitt has resigned the honorary organistship of St. Stephen's Church, Hull.

Sir Aubrey Paul, Bart., has just published six portraits of Mr. C. J. Bishenden, the bass singer.

Handel's "Solomon" is announced for performance by the Sacred Harmonic Society, at Exeter Hall, on the 8th inst.

We are informed that Mr. J. F. Puttick, late of 47, Leicester-square, has joined the firm of Messrs. Debenham, Storr, and Sons, of Covent-garden.

Bach's sacred oratorio "The Passion" will be performed for the fourth time in London, at Exeter Hall, on Wednesday evening next, under the direction of Mr. Barnby.

Mr. F. E. Gladstone, late of Llandaff Cathedral (formerly a pupil of Dr. S. S. Wesley) and a junior member of the distinguished family of that name, has been appointed to the organistship of Chichester Cathedral.

The Dean and Chapter of Hereford, who had already given their direction for the holding of the Festival this year at Hereford in the Cathedral as heretofore, have further sanctioned the performance of an oratorio on the first evening of the Festival in the Cathedral. This is a novelty in the history of the Festivals. The Cathedral is magnificently lighted with gas.

Mr. Aylward, the newly appointed organist of Llandaff Cathedral, is a member of the old and highly respected musical family in Salisbury, of which city his father is ex-mayor. Mr. Aylward was fellow-student with Mr. Gladstone, the late organist, under the celebrated Dr. Samuel Sebastian Wesley, whose pupils are deservedly estimated among the musical.

A country contemporary mentions a story of a London alderman's daughter, who, during the poetic pastoral rage of the eighteenth century, went as far as Salisbury Plain to hear a shepherd's pipe ! After a little trouble she found a real shepherd, and, accosting him, said, "But where's your pipe?" He answered, "Miss ! I left it at home, 'cause I ain't got no baccy !" So much for illusions when confronted by fact.

It has been affirmed by the correspondent of a church paper, that in the most rural portions of a southern diocese some of the churches have no organs, and many more neither instrument nor music. It is further related that at one church the bells were sold to repair the tower, which is something like selling the horses to repair the stable ; and if this be true, what, we may ask, are the functions of Rural Deans ? The fact of country churches having no organs, which appears to have taken some of our Londoners by surprise, is so common as to be hardly worthy of notice. Still *omne ignotum pro mirifico* is a good old maxim amongst the younger folk.

The Patti literature of the day has received the following "latest addition :"—"A little girl nine years of age, had heard M<sup>de</sup>me. Patti several times in the part of Margherita, and imi-

ated her singing to such perfection that on making her exit, M<sup>de</sup>me. Patti fancied the repetition of the notes she had just been singing must be the work of an echo. (!) Finding, however, that it proceeded from a clever and well-endowed little girl, she offered to adopt the child, and the parents declining the offer she procured her admission into the St. Petersburg Conservatoire. The name of the prodigy is Adler ; Jewish, possibly. The echo must have been somewhat long ; nearly as curious in its way, perhaps, as the one renowned in story as "Paddy Blake's," which, when any one called out "how d'ye do?" echoed it by saying "pretty well I thank ye" !

Many wonderful tales about Madame Patti have been put forward of late, mostly emanating from circles which a literary contemporary would seem (in common with certain others) to think interested. It says :—"Madame Patti is said to have been presented by a certain club in St. Petersburg, with jewellery worth 70,000 francs. The opera band is also credited with having given her a laurel crown of solid gold. Believing these and all similar tales, and noting the absence of all such demonstrations in England, we cannot help wondering why Madame Patti thinks it worth while to visit our inhospitable shores. But we are not bound to such wonderment. We have the option of disbelieving the stories."

The growing popularity of the words of "Hymns ancient and modern" is one of the significant facts "of the period," view it how we will. Only the other day we made public the astonishing fact of an Admiralty order made for the supply of a penny edition of the work in question for the British navy, which would argue that it is now receiving Governmental support and is on the way to even national recognition. At this, some very reverend Fathers, at present Ecumenically busy in Rome, may be inclined to laugh in their (very ample) sleeves ; we fancy it must be difficult otherwise for them to restrain their chuckles. In the diocese of Salisbury "the Sarum hymnal" is evidently losing hold by the substitution of the well known "A. and M.," a further instance of which is on the eve of occurring at the noble church of Wimborne.

The arrangements for the Birmingham Triennial Musical Festival have been completed, and the dates have been fixed for the 30th and 31st of August, and the 1st and 2nd of September. Sir Michael Costa has been engaged as conductor. Four new works will be produced for the first time at the festival. On August 30th, the festival will be commenced by the performance of "Elijah." At the evening concert there will be produced a new cantata by Mr. Barnett. "Naaman" will occupy Wednesday forenoon, the evening being devoted to the production of a new instrumental work by Mr. Sullivan. The "Messiah" takes the place of honour on Thursday ; in the evening, amongst a miscellaneous collection, comes a new cantata by Ferdinand Hiller. "St. Peter," Mr. Benedict's new oratorio, composed for the festival, will be given, together with Mozart's Requiem, on Friday. The festival will be brought to a conclusion the same evening by Handel's "Samson."

One of the most striking proofs of the clannish disposition of the Scottish race (says the *Globe*) is exhibited in the popularity of the kind of entertainments denominated soirées in the towns north of the Tweed. Hardly an evening goes by during the winter months in Glasgow or Edinburgh but is enlivened by the announcement of one or more of these soirées. At a soirée of the Perthshire Highlanders we shall be gratified by hearing that the Highlanders are the most romantic, generous, patriotic race in the world, without disparagement, however, to other Highlanders, to Lowlanders, or to the rest of the world. This sentiment will be repeated by several speakers, and then the proceedings will be enlivened by the performance of some national music and an incredible consumption of tea and buns. After this a blessing will be asked and the worthy Highlanders will retire home, fully persuaded that Perthshire, especially the Highland part of it, is or ought to have been Paradise.

The musical arrangements at the consecration of the Lord Bishop of Manchester on Lady-day were of the most complete and satisfactory character. As this was the first event of the kind in Manchester much interest was manifested, and the cathedral was crowded. The Archbishop of York was the consecrating

prelate, assisted by the Bishops of Ripon and Chester. Five portions of the 119th Psalm were sung to one chant; and here we may remark that we have heard the Wednesday evening choir sing the same number of psalms to as many different chants. The "service" was Smart in F, and was exceedingly well performed. The anthem (Ps. 132, v. 13, 14, and 16) was a special composition for the occasion by Mr. Bridge, organist of the cathedral. It contains a pleasing soprano solo very tastefully sung by Master Craige. The fugue with which the anthem concludes was interpreted with steadiness and precision. The best piece of Church music, however, was "Veni Creator Spiritus," the music for which had been furnished, at the request of Mr. Bridge, by Dr. Monk, as best knowing the capabilities of the Primate's voice, the full and solemn tones of which would make an impression on many not soon to be effaced.

Writing of the priests of the Middle Ages, and the era immediately preceding the earliest days of the Reformation, a modern author observes:—"A nobler, though much despised sort of itinerant ecclesiastics were 'Wycliffe's poor priests.' They were commonly called Lollards, from 'lollen,' to sing, as some say, but the derivation of the word seems doubtful. They were sour, pale-faced gossellers, very unlike the jovial friars; indeed they were opposed to everything like jollity. They would not even let people swear 'by Christes sweet tree,' 'nailes and bloode,' or 'Goddess bones,' and at a time when even Chaucer's exemplary Prioress was in the habit of rapping out a mild oath on occasion, this certainly was rather hard. But in their honest asceticism they went really wrong, and opposed innocent amusement; they offended the lovers of dress by the ugliness of their apparel; intemperate livers by their abhorrence of carnal pleasures; people of taste by their dislike of music and the drama; the proud by their exaggerated humility; the rich by their proud poverty, and the clergy generally by the incessant abuse of all sorts of ecclesiastical corruptions. Although a small and unpopular sect, without tact and without sympathy, they were, nevertheless, destined to win by sheer force of principle. They ceaselessly inveighed against the impostures and corruptions of Rome, and they were the active forerunners of that great movement which robbed the Church of England from the Pope, and stamped Romanism out of the heart of the people."

An angry "extreme-low-churchman" having been "brought to bay" by his churchwardens has retaliated upon the music. The following are the facts:—At the parish church of Stant on Fitzwarren, Swindon, North Wilts, on Sunday, the minister, the Rev. F. M. Rowden, in place of a sermon delivered a long address, commenting upon a letter he had received from the churchwardens. It appears that the churchwardens were dissatisfied with the conduct of the service, and addressed a private letter to the minister, calling his attention to several points on which it seemed to them that he did not act with becoming reverence, and others in which he deviated from the rubric. On the following Sunday the minister announced his intention of reading the letter in church, and a crowded congregation was the result. The service was conducted in the usual way until after the communion, when he took off his surplice, and mounting the pulpit in a black gown, commented upon the letter, stigmatising the churchwardens as tyrannical, and the letter as oppressive, but confessing that he had not been so careful as he should have been upon one point mentioned—the disposition of the consecrated elements left after communion. Mr. Rowden said he had continually given way to the wish of one of the churchwardens, who played the organ, and allowed music which was against his convictions, out of a desire for peace; but, having received this letter, in future no music would be permitted except the "Nunc Dimittis" ["Venite," we presume, "Te Deum," "Jubilate," and two hymns in the morning; and the "Magnificat," "Nunc Dimittis," and two hymns in the evening. How the churchwarden-organist will relish the retaliation we cannot at present say. It is a pleasant spectacle!

Our evening contemporary the *Echo* has given insertion to a very amusing, and in all its latter portion instructive, letter on St. Alban's, Holborn (St. Allburn's, Wholeburn, as it has been termed on account of certain candle-end ceremonials with which our readers are familiar.) The writer, touching upon the music,

says:—"When the service began I expected to hear good, if not very lively singing. But I was grievously disappointed. The Psalms were sung to Gregorian chants, but the choir, being ambitious, changed the tone no less than three times, and every time for the worse. A more slovenly performance it was never my lot to hear. The "Magnificat" and the "Nunc Dimittis" were as bad. In the former our "spirit rejoiced" in tones so lugubrious as to bring tears to the eyes; and the latter, like the music of the versicles, was so constructed as to baffle any attempt of the uninitiated to join in it. When a certain course of melody seemed inevitable, all the customary phrases were suddenly cast aside, and the volunteer singer was abandoned to his fate, while the choir, by unexpected counter-marches, transferred themselves to 'fresh fields and pastures new.' The only bit of good singing was the fifty-first Psalm, with which the service concluded. Of the lessons I could hear only the words 'Pharaoh' and 'Benjamin,' the remainder being unintelligible from bad reading and from the coughing and throat-clearing by which the congregation manifested their attention to the reading of Scripture. Unable to hear, I sought edification in the seven enigmatical lamps which hang across the chancel. They look like seven night-lights on the point of being burnt out, and they provoke the eye by appearing to go out and then suddenly flickering up again. I don't know what they mean, so their symbolic teaching was lost on me." As the quotation of the clever outline of the sermon would better suit the pages of the Romish casuists or the Confessional unmasked than the pages of a journal one of whose characteristics it is, to be found in the family circle throughout the country, we prefer to leave our extract where we have.

#### Appointments, &c.

Mr. F. Harrod has been appointed organist of St. Paul's Church, Birmingham.

Mr. Waldemar Malméne, Mus. Bac., Cantab, formerly of Newry, Ireland, and now organist of Trinity Church, St. Louis, Missouri, has been appointed Professor of Vocal Music at Washington University, St. Louis, U.S.

#### Campanology.

FRITTENDEN.—On Saturday last the Frittenden bell-ringers, assisted by Mr. James Clifford, of Ashford, ascended the tower of St. Mary's Church, and rung a true, and complete peal of 5,760 changes bob major, with all the six-seven-eights of the grand courses of the 40,320 changes, or the sixth 24 times wrong and right. The peal, which included 102 bobs and two singles, was ably conducted by Mr. T. Daynes, and composed by the late Mr. Thomas Bigg, of Otham. The bells were rung in a masterly manner, and brought round in three hours and one minute. The ringers were Messrs. Geo. Pope, treble; J. Potter, 2nd; J. Clifford, 3rd; Edward Potter, 4th; J. Taylor, 5th; T. Potter, 6th; W. Brattle, 7th; and Thomas Daynes, tenor. It will be gratifying to all lovers of good bell-ringing to know that the art is not entirely forgotten, although there are no published works in existence to preserve to us this old-fashioned and popular form of giving expression to the public feelings on great occasions, and this is the more to be regretted as nearly every church tower contains a peal of bells that could send forth such melody as would gladden the hearts of the whole country, if greater advantages were afforded for the study of this description of harmony, in the shape of some comprehensive book of instruction.

SOUTHWARK.—A muffled peal was rung at St. George's Church after the service on Sunday evening last. The roar of passing vehicles, however, rendered the effect almost nugatory; the bells having been too completely muffled for a church situated in a crowded thoroughfare.



## Says.

(From the Tub of our own Diogenes.)

### ARCHITECTURAL APHORISMS FOR STUDENTS.

1. There is nothing so grand in unadorned nature as the western interior wall of a church.  
 2. Except a wall with an arch in it.  
 3. And except a wall with an arch and a niche near it.  
 4. And except a wall with an arch and a niche near it that has an image or part of an image in it.  
 5. If the organ—that dread engine imported into western galleries—obscures the western wall with the arch or the niche, or the niche with a part of an image that may be supposed to be in it, as it must do, your earnest endeavour must be to remove the box o' whistles forthwith.

6. It is always well to disturb the foundation and pavement; if you meddle with the one, the wall may come down, when it has, of course, to be rebuilt.

7. In the pavements there are often to be found flat stones with crosses indented: these were altar slabs, and are much prized by both Oxfoot and Rome. As our puritan ancestors tore them away, and buried them face downwards, you may remove a considerable area of paving to look for them. If not to be found, the fault clearly cannot rest with yourself; and the paving must of course be re-laid; when a *course* of Minton's *encaustic* (a somewhat caustic allusion to those who understand it) had best be resorted to. All this takes time, and has to be paid for. N.B.—If the vicar be favourable (and the weather as much so) a little investigation in the churchyard may be a livable, unless the inhabitants are of inquiring disposition, and given to heaving "boulders" at persons not in their circle of acquaintance, a line of action bolder than wise.

8. You are not likely to make "interesting ecclesiological discoveries" without looking for them. Bear in mind this important fact. Truth we all know, lies at the bottom of a well; and architectural beauties in some of our churches have been so completely buried, that we may truthfully say they are well at the bottom.

9. Dig without ceasing: hammer, scour, and scrub always, in turns. Excavate whenever you can.

10. Prime all inquisitive scions, and cultivate the incipient science of local reporters.

11. If by digging down to the last deposit of modern anti-quinities you can discover signs of a "Roman temple," your reputation as a learned architect will be made. In telling the young man who "does" any paragraph, be sure to clearly explain the difference between Diana and Diorama. Roman temples were often dedicated to Diana, and one was supposed to exist where St. Paul's now stands. This archaeology will be enough for your local purposes, if not indeed all.

12. Be sure to be able to asseverate at a pinch that you never "see" the articles against organ-hiding and church destruction in the *Musical Standard*, and that you also never read "C. B. A." in the *Building News*. It is a great mark of conforming genius to be seasonably, but temporarily, blind; and curious instances of evanescent obscurity of vision may be had for the search. (See the *Glance-it's* Medical Reports, "Dust-on-the-eye," CXCII. p. 592). Sec. 1. Also a valuable essay entitled "The curiously total blindness of those who won't see."—*Ibid*.

Instructions hereupon:—

A. Probably the organist may try to oppose his opinion that music will suffer. With this "person" you will have of course nothing to do. Such fellows as trouble themselves about church organs and music you will snub, as a matter of course, if you lower your architectural nose sufficiently to admit of your seeing them. As an architect restorer your "business is bricks and mortar,"—not to say compositio—and you know nothing whatever of music.

B. You must above all things practise the "cringe" to the vicar, and if he is an Oxfoot Alumniversity man, it will be safe to approach him at once with the remark that you have reason to believe that "there is nothing so grand, etc." (See Aphorisms, Nos. 1, 2, and 3).

C. Should this suggestion fall on a happy soil and take root, go boldly to work and throw in your idea of the "arch" and the "image." (See Aphorism 4). This will "go home;" the vicar will change colour (and coat), ring for the buttons, send him off with a letter, put on his hat, and go off to the warden with a harrowing picture of spiritual destitution in the land of pewdom, and pleading for the instant removal of the organ and gallery, so as to obtain 163½ free seats for the poor (when they come: they generally come to church with the Greek Kalends). This scheme he will carry, and you can do what you like with the church.

As most church restorations (so-called) are in our day undertaken without rhyme or "reason," it is doubly necessary that the promoters of such unreasoning folly should first apply for their "faculties."

The following play upon the name of a celebrated musical doctor, is worth recording, as it is obtained from the forgotten pages of an old periodical:—

MUSIC, LOVE, AND FLOWERS.—BY ANTI-FLORA.

If music be the food of love, play on,  
 Give me excess of it; but oh! ye powers,  
 Grant me this boon—that I may ne'er behold,  
 In French or English, anything like *Flowers*!

### DOUBLE ACROSTIC.

With patience you'll discern  
 There's more in this than meets the Eye,  
 Find out the words—then learn  
 What doth my pleasure most supply.

1. Eschew this drug or fall  
 It's senseless victim—lost to all.
2. A princely Cleric, one whose fame  
 Was almost royal but in name.
3. Without me Poets cannot write,  
 And music would not see the light.
4. The Violin I do not play,  
 Else for this maker's name might pay.
5. 'Tis *now* the time the words to guess;  
 Translate this word—one word the less.

J. W. B.

Subjoined is the key to my last week's puzzle:—Goldwin; Attwood; André; Arne; Wise; Sarti; Weber; Tallis; Bertini. G. C. (St. Leonard's), W. T. Maitland, A. Hearn, Levenshulme, W. Hope, are correct. Partially correct—E. Grinstead, Edward Terry, J. W. B., A. G. G., Rev. F. A. J. Hervey, P. F. L., Peterborough. The rest too late.

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# The Musical Standard.

No. 297.—VOL. XII.

LONDON, SATURDAY, APRIL 9, 1870.

PRICE TWOPENCE.

## STILLBORN KNIGHTHOOD.


**D**R. SYNTAX in search of the picturesque, or Don Quixote in quest of fit object, whereon to expend the spirit of knighthood that burned within him, would "pale their ineffectual fires" before the pursuits of him who should be hardy enough to trouble himself about the origin of the rumours which occasionally crop up in the matter of anticipated knighthood. For the chances are ten to one that could the fountain head of each case be traced, it would be discovered in the person or persons most interested in the dissemination of the rumours. The honour of knighthood, like other national distinctions, has seriously deteriorated of late by the indiscriminate manner in which it has been lavished; and as in all other cases, when degeneration once begins, the downward course is rapid. However indifferent we may be to the showering of such distinctions upon ordinary aldermen or other commonplace officials, the usual recipients of such so-called honours, we little desire to see this downward course accelerated by contributions from musical ranks. It is true enough that there are amongst musical professors some who thoroughly deserve national recognition, though with such gentlemen the distinction could have no honour, no attraction after it had once been misappropriated or misapplied. The mere rumour therefore that certain ambitious persons were through their friends anticipating knighthood, would be enough to open the eyes of a discerning public to the danger of an abuse of what had formerly been considered one of the most coveted marks of distinction. The honour is supposed to be reserved for those who have in some way or other benefited their country, and there are particular reasons why those who have distinguished themselves in music should also be honoured after this manner; but by all means let there be substantial reasons. Let not musical adventurers presume upon the subject; for if any encouragement be given to such, there will soon be a long string of applicants, including most of those who give to the world those precious adaptations which catch the ears of singing-room audiences. Such persons are always gaping for flattery, and putting secret machinery in motion to accomplish some end which will give them a little distinction beyond their competitors. Men of this

stamp suppose they are able to exercise a certain amount of influence which can by one channel or another reach influential personages, to be thus used in endeavours to secure substantial favours; and we dare say there are some exalted mediums where discretion would not be exercised to say that the authors of songs of the "Champagne Charlie" or "Not for Joseph" class, deserve reprobation rather than encouragement. An illustrious personage is advertised as having approved of some of this clap-trap music, so much as to ask for its repetition. It is upon such thoughtless praise as this that flippant musical writers presume to put in claims for merit and its reward. The concert-room song, the popular valse for military bands, or the strained attempt to make a national song, are amongst the evidences of musical weakness.

There would be no grounds for the fears we have of the abuse of public honours could we be assured that State officers, with whom rests the matter of advising the Crown in bestowing the honour, were proof against persistent appeals made on behalf of persons desiring knighthood. As to the instances in which such a honour is deserved, be the object what it may, how rarely do we find the claim admitted except the individual interested is of the same political opinion as the minister or government of the day. A government rarely indeed advises personal distinction, but to those of its own party. Whatever a private individual may do for the good of his country, he will receive no acknowledgment save at the hands of political partisans; and if he himself has no interest in party, he will pass through life unrecognised. As a means of political influence the favour of knighthood is a power open to abuse; but we cannot think there is much danger of so flagrant an instance of discredit as the knighthood of persons of very questionable musical reputation. The bare mention of the possibility of such an indiscretion serves to remind us of the imperfect means of musical education in this country, where so important an element of social good is left entirely to chance, or looked upon with an indifference amounting to studied neglect. There is not an individual now taking part in the public discussions on the Education Bill who has uttered a single word on behalf of music, or we dare say ever given it a thought. Petty denominational partizanship furnishes all the topics, and will in the end defeat all the good the proposed enactment

contemplates. If good music is to make any further headway in England, we shall have to thank for it the efforts now being put forth to present classical music to the public. This feature is increasingly observable in all the larger cities and towns of the kingdom, and may possibly in the course of time effectively counteract the pernicious taste of the so-called music-halls; but there is not much hope for any general improvement in these institutions until we can see a corresponding determination to weed out all their objectionable elements. Under all circumstances, however, let us nip in the bud any presumptuous attempts to obtain national honours by those who have no visible claims to them. This incipient scandal must be spared the nation.

### ON SUDDEN "PULLS-UP."

UCH of our readers as possess a sense of humour—and we trust may be included in this category the great majority of them—will very probably remember the character and sentiments of the Messrs. Weller (father and son) as revealed in the inimitable *Pickwick* papers. In that case they will be familiar with the epistolary effort of the younger gentleman—the unexpected appearance of that worthy's father, the reading of the composition in question, and the ejaculation which has suggested the title for our present article. They will remember, too, how the letter-writer pleaded in extenuation of his abrupt conclusion that such instances were really strokes of art, exciting the wish for more. Much may be said upon both sides of the question, and so it is with the matters of which we now propose to speak, although the best sayings are unquestionably in opposition to prevailing practices. We meet with so many sudden "pulls-up" in the world of music that it is not easy to know where to commence the selection for purposes of illustration; but let us begin with the sudden "pull-up" of the executant.

Time is a very necessary element in all performance, and although latitude may be allowed in the delivery of certain passages, anything like a general vagueness, a flickering, of accent must be avoided. But we have only to hear some performer a little over-weighted in his music to become aware that he is taking refuge from difficulty in the practice of the sudden "pull-up." It is not however known by that name in the concert-room, nor in the report in any of the local journals. "Expression" is the term most commonly received, and most conveniently doth the performer feel the

passion of his piece: this scale passage, or that badly placed arpeggio, is not certain to come off well; what can be wiser than to invest it with ideal pathos, to feel quite a cloud of sorrow overhanging the bars of which it is made up; and to whimper and weep in music accordingly? Some few of these "pulls-up" might readily be excused; for in many of the passages which are badly made for playing, sorrow or sentiment is just as plainly set forth as anything else—which is just saying that they are utterly destitute of any meaning. It is otherwise when "pulls-up" come every few bars as is not unfrequently the case; the "expression" is then a nuisance, and should be relentlessly eliminated. Singers "pull-up" differently, although the end aimed at is in some degree the same: much music for the voice is very badly set, and even such composers as Beethoven and Mendelssohn appear to have forgotten that very few people indeed can keep on singing the highest notes in their registers for any length of time. Perhaps we may regard the very fatiguing passages which abound in their works as punishments awarded for those who, not content with shewing the beauties of voice in their possession, are ever longing for some opportunity to make unearthly screams, to "electrify" the listener. Thus looked-at, we should regard the punishment as just did its infliction fall solely upon the singer; but inasmuch as those who chance to be within hearing also suffer, the penalty is open to some question when the music is intended for public performance. In all cases of high notes we get more or less of the "pull-up." Given, a passage in which of two parts one is high, the other within ready access, it may be set down as certain that a "pull-up" will take place to make the attack upon that first-named apparently sure, and this will be done even at the sacrifice of all intelligibility in the part well within reach, if it cannot be done otherwise. The most amusing example of this practice is to be seen when some singer leaves out a few notes in order to make a yell of extraordinary loudness and "brilliance:" the sudden interruption of sound, the facial expression, the evident getting ready, and the occasional over-or under-shooting of the mark, would all be laughable were they not unpleasant and ridiculous.

Composers cannot be left out in the cold after we have given so much honour to performers. With the music-makers "pulls-up" are generally involuntary, they cannot get any farther in comfort. When Mr. Weller wrote his "Valentine," he indulged in what his parent was pleased to call "very pretty sentiment;" and some of the composers above cited also indulge in sentiment, and their sentiment is of pretty much the



same calibre as Mr. Weller's, that is, they are just able to say in music, "I feel myself ashamed and completely circumscribed in a dressing of you, for you *are* a nice gal and nothing but it," and no more: and this once said, they must either leave off, or begin again, or try to say the sentence backwards; and each way is inconvenient. Some try to get over this difficulty by eschewing sentiment altogether, and by taking to a course of dry bones. This we look upon as a "pull-up" *in toto*, a confession of defeat; for depend upon it no sane man would live upon husks if he might have corn; and no sane composer would try so to feed him.

Of course the "pull-up" has its advantages; the misfortune is that it is hard to get people to see when they should avail themselves of it. Many composers would be thought much more highly of if they would at once "pull-up" and retire. It is not given to every human being to make music, or to play it when made, any more than it is given to us all to drive railway-engines, or to hunt tigers, or to design cathedrals. Neither is it given to all who can really make music to compose in the same path; nor to those who can really play, to play the same compositions. One composer may feel and write noble strains of sacred music; and to another the power to invoke the comic muse is given: one player may delight to move his hearers with tender melody tenderly delivered, and may have the power to deliver it; another may shew his skill in the weaving or unravelling of intricate music, and may trust for effect to many-voiced music alone. Take each out of his sphere and we get a sudden "pull-up" before long; and it is not like Mr. Weller's, a "pull-up" which makes one wish for more, but raises regret that an impracticable path should have been entered upon.

When a sudden "pull-up" comes off, we may depend upon it that some incompetence is at the bottom of it; and it would in most cases be well to endeavour to strike at the root in any attempt to overcome the difficulty.

### Reviews.

- (1) "THE SUN HAS SET." Serenade. Composed by Charles Salaman.
- (2) "FAREWELL! IF EVER FONDEST PRAYER." Song. Written by Lord Byron. Composed by Charles Salaman. London: L. Cock and Co.

THERE are some pleasant thoughts in both music and poetry of the song first named above. It is a prolonged "Good night!" to a damsel named Marian: and upon the principle of being well remembered for one's doings, we

may say that any lady of that name to whom these verses and music might be sung just about bed-time would be in danger of passing a sleepless night. Bewitching! Having said so much of the strength of Mr. Salaman's composition, we hope he will forgive us when we call his attention to the surprising likeness between the musical sentence set to the word "moon," upon page 2, and the peculiar "he-haw" to be heard in village lanes and other rural districts about sundown. However, we may consider this to be a regulation "property." The second of the above songs is very difficult to set, and has every now and then eluded the grasp of the composer; still it has merit, and will reward for some trouble taken in getting it up.

"MESSE." (Op. 129.) J. L. Ellerton. London: Schott and Co., Regent Street.

MASS-COMPOSITION does not often occupy modern composers, probably for the reason that it is not easy to get such work before the public save at a considerable outlay: yet we do every now and then get a new contribution to the store, and some of the new work is very neatly made. The present Mass is for equal voices, in two parts or divisions, and therefore has a special feature. The music is simple; but, as may be supposed from the known skill of the author, is not simple with an unrelieved simplicity of thirds. From end to end there is a laudable endeavour to give variety to the movements, and this is materially aided by the accompaniment, which is at once artistic and easy. Were it not for the Latin words, such a work as this would be invaluable to those who teach large classes of young ladies. Pergolesi's "Stabat Mater" as fitted to English words, is almost the only extended composition of the kind within reach; but some day we hope to see the list increased with such works as this of Mr. Ellerton, the beautiful "Stabat Mater" of Vanhall (only known as yet by a few manuscript copies), and some of the many like productions which the composers of Italy have written specially for convent use.

"LAURA." Song, sung by Herr Reichardt. The Music by F. Rastrelli. London: Lonsdale.

To any tenor who can sing a good high B, this song will prove a treasure. So few really "well up" tenor songs are to be bought that public singers (and some private) are obliged either to transpose their songs themselves or to be dependant upon the transposition of others—this last often a very unsafe expedient; but "Laura" may be had ready for use. The melody is pleasing and vocal, and in the hands of a good singer might be made to produce a great effect; but it must really be sung, mere yelling the notes will assuredly not do. The accompaniment is full of notes in the modern German style, but is remarkable for several very agreeable modulations. Mr. George Linley is to be credited with the production of the words which reflect the orthodox German—that is to say the singer tells of calling Laura's name in every grove at sunrise, and in his "chamber lone" at the other end of the day—perhaps from inability to endure the night air.

## ORATORIOS AT CHURCH-LANGTON.\*

*(Continued from page 152.)*

"Large undertakings can never be effected under a proportional series of time; and the pious and best of men, in all ages, have cheerfully laid foundations for magnificent works, which they could be so far from ever expecting to see completed, that the laying the foundations themselves could be the utmost they could hope for in their days; rejoicing that they had a chance for this, that the superstructure might be raised by others, finally, in their regular succession. Look into the history of our magnificent churches and cathedrals, and you will find they have been the care and works of the whole lives of many. The cathedrals of Lincoln, Westminster, Ely, Durham, etc., you will find completed at last by many excellent bishops, abbots, etc., in their regular succession. The cathedral of York was one hundred and fifty-one years in building; and no doubt in all these the pious founders well knew, that the best buildings they could complete in their days, were they to be extended to the longest date, would be inconsiderable, and by no means magnificent enough for the habitation of that Being, to whom we all bow; who gives life and breath to all things; whose servants we are, and who are obliged to exert ourselves in whatever we are assured pleaseth him.

"Let us then look upon this foundation of ours in the same manner as those blessed examples. Let us not think the time long; but as faithful stewards, so husbanding this talent, until it becomes ten talents; and those ten talents also, until they become ten times ten; all the while exhorting, encouraging, praying, and submitting in all things; electing fresh members as there shall be occasion, and rejoicing in our stewardship, and feeling that befitting happiness we ought in being in this respect employed for so good a master, who will faithfully reward every man according to his works.

"Such should be our conduct and action, were we only engaged in this extensive charity, whose foundation though now laid, the effects of it we view at a distance through ages to come. But we have something more than this to exercise ourselves in for the present, and which calls for your immediate care and patronage.

"The poor in all ages have been objects of compassion to the benevolent and the good. The best of men have been trustees in charitable foundations for their support, and the meanest of these has never been thought below their notice. You are now employed in a small charitable foundation for the poor, and which immediately calls for your attendance and care; and a meeting at least once a year is necessary on that account. The design of this, you know, is to distribute beef to a small amount, to about £5 only, amongst the poor honest families in these parishes against Christmas, that they may at that time have something to regale with, and have reason on all occasions to rejoice at so happy a season. And I am pretty certain, that, although such a foundation as this would require no other trust than the minister of the parish and the churchwardens, yet your benevolence would prompt you to engage in it; to search out for the most poor and largest families; enquire into the worthiest, and see everything righted; without that self-interest, favour, or affection, with which such trustees as churchwardens, etc., are too often swayed. This then is a charitable foundation of itself, and worthy of your care and protection, were there no other.

"But besides this, you have a library of books committed to your trust and care. Books will ever demand the patronage of the learned and the good; and under your patronage I have committed near a thousand very useful and valuable volumes. The care of these alone, for good purposes, can never be thought beneath the notice, and be unworthy, of a trust to be elected for their right application. But these books, however valuable, are not the whole contents of this foundation; there is a regular salary for its continuance and support: so that this foundation now consists of a public library, properly, though at present meanly endowed, and which must nevertheless be ever in a

state of increase. And although the plan is altered, for certain good reasons, from what I formerly published, yet it is a useful institution. The poor curate, and every thirster after knowledge, may here meet with books for his improvement and delight, which his small stipend would not allow him to purchase. A good author may be here assisted in carrying on a useful work, for the benefit of the public:—yourselves entertained with what you may call your own property, as trustees. And as besides the fixed salary for the augmentation and improvement of this institution, there are laws of admittance of members, who are annually to pay a small acknowledgment for having a right to belong to it. As several good authors have favoured us with their works, and we have reason to hope for more; as we have benefactions of books, etc., from many parts; we may see this institution growing to a considerable bulk. And as the design of it is, for the ignorant to be improved, the learned satisfied, and the virtuous encouraged, it is of itself a noble and useful foundation, worthy of the trust, and well becoming your care and protection, were there no other.

"But besides these, there is another charitable foundation already established, in the trust of which you are now invested; and that is, a Picture-Gallery. And although this being called a charitable foundation may seem strange to some, yet if they duly reflect, they will see the great tendency it must have to soften the passions and excite virtue; institutions of which nature, of what kind or denomination soever, ought of course to be ranked under that head. We know the design of this room or gallery is to preserve scripture-pieces, and such others as the history of our holy religion shall present unto us. The glorious twelve apostles, the goodly fellowship of the prophets, the noble army of martyrs and confessors, and other champions of our faith, the manner of their tortures, deaths, etc., are to be the chief exercise of the painter's pencil for this place. Pieces of this kind have been ever found very affecting; and the constancy of the Christian hero has raised our wonder, and confirmed our faith. It has been observed, that every one who makes choice of such pictures for ornament in his own house, gives proof of a pious mind; and piety, Mr. Addison remarks, is to be estimated in proportion to his choice. Now, what can be a greater satisfaction to a trust or society of men, than to have under their patronage and protection such pieces as have a natural tendency to excite good effects? Here the good Christian has objects enough before him for his meditations: here the man of true taste will be improved and entertained according to his judgment: here is afforded a fund of pleasure to all. And as there is a fixed salary for its support and continuance, such a foundation, so noble and useful, is worthy of the trust, and well becoming your care and protection, were there no other.

"But before I quit this head, give me leave to remind you of other advantages and uses attending it. Provision is made for all due regard and respect to be for ever paid here to merit; and besides this regard to the different artists, as they shall arise, by securing their pieces, and transmitting their names to posterity with honour; besides discharging this bounden tribute, I say, which is one principal object I had all along in view; yourselves, the trustees, have here a right for your portraits to be admitted and preserved. Others also, properly qualified according to the deed, may demand admittance; and these are confined to two sorts of gentlemen, good and useful authors, and benefactors to the scheme. It has ever been pleasing and satisfactory to see the pictures of the truly great, ingenious, and good; and every person who is fond of science, heartily wishes to see the likeness and resemblance of those who brought that branch of science which suits their own taste, to its great perfection. What would be given now for real original pictures of a Shakespeare, etc.? This sort of loss may for the future be prevented, as every great and good man may here reposit his likeness, and treat succeeding ages with what they will assuredly wish for. Every benefactor's portrait may here be secured, as a testimony of his beneficence and respect. Yourselves, who are the guardian angels of the scheme, as your names will be enrolled in its history, and to future ages communicated with respect; so may your pictures also be here preserved, and your external likeness, as well as inward goodness, pointed out for ever. On this latter account then, this is an useful institution; on the preceding, a

\* "The History of the Rise and Progress of the Charitable Foundations at Church-Langton; together with the different Deeds of Trust of that Establishment. By the Rev. Mr. Hanbury. London: 1767.

religious one: and is in every respect well worth your care and protection, were there no other.

"But this is not all: there is another charity, of which there is a good chance of succeeding, and a chance of not succeeding to any tolerable degree; and that is a printing office, to print books of devotion, instruction, and pious meditation, to be distributed gratis amongst poor people. Every one knows the use of such a foundation, and the blessed effects it is likely to produce by thus propagating religious principles of virtue amongst the poor, whose morals have hitherto for the most part been shamefully neglected.

"The money arising from the sale of the different publications, I intend shall remedy this evil, by setting on foot such an institution. You have one at present, and the others as they are finished, shall be given into your hands, to make the best of them for those purposes. And what a satisfaction must it be to you, to be stewards for such a foundation? What pleasure must your zeal afford you in endeavouring to set it as soon as possible upon a respectable footing? For thus by your means, nay, every subscriber in proportion, the poor will have the gospel preached unto them; the God of all flesh shall be glorified; and the blessings of turning man to righteousness shall ever attend you. This then is a pious undertaking, and worthy of all zeal and fervency in promoting its speedy establishment.

"But we must not wholly rest here; you have materials for carrying my first purposed plan into execution. That I might not fright my intended trustees with a romantic scheme, I modestly proposed raising £1,500 upon my extensive nurseries; the interest of which, after ornamenting the church, etc., should be for the salaries of a schoolmaster and an organist. Schools and organists are now provided for in our general plan. But that this foundation might speedily be laid as the first proposals direct, and that the poor might as speedily as possible reap some other benefits from the scheme, I have given up, not my whole nurseries, but more than 50,000 trees, shrubs, and plants; so that the success of this charity, as it was at the publication of my first proposals, depends upon the sale of these trees.

"Here we meet with nothing discouraging; for although I have not given you anything like the valuable collection I proposed to my first trust, yet many expensive undertakings were enjoined them, that are now finished and done with.

### Eccelesiological Notes.

#### THE HAVOC IN SALISBURY CATHEDRAL.

Salisbury Cathedral, out of many others, is now most perilously and unfortunately in a state of transition between the destruction and neglect of the last generation of men, and the foolish care and still more fatal improvement of the present day. It is proposed to restore Salisbury Cathedral; and it is truly melancholy to think, even for a moment, of what this really means and implies. Shortly, it means that after all is done, there will be little or nothing of the old cathedral left but the bare carcase of it. But of this another time, our present business being with the organ itself, and its proposed arrangement, as indicated in Mr. Scott's "Report," issued but a week or two back. If that report be attentively read, it will conduce to much clearness of comprehension, and serve to make this slight notice more intelligible and convincing. It may save the organ. If there be one thing more than another more sure and certain as a matter of principle as regards the arrangement and mechanical construction of an organ, it is this, that the whole of the instrument, though it is composed of so many different parts, is in effect *one* instrument, and only one. Just as in an orchestral band, the whole of the instruments, though so different in form, and sound, and power, are meant to produce, when combined, the effect of one, just in proportion to the skill and genius of the individual performers who compose the whole of it. This, as it seems to me, exists in the very nature of an organ. Distribute the different parts of an organ about a building, and you destroy the very nature of it, and do all that is well possible to weaken and confuse it. This it is now, unfortunately, proposed to do, with the organ at Salisbury Cathedral, even after the warnings and miserable failures of St. Paul's and Westminster Abbey. Mr.

Scott proposes, or some one does for him, to cut up the Salisbury organ into pieces or sections, putting a part on the organ loft, where it now is and ought to be, a part behind the stalls of the choir, and a part, of all places conceivable, up in the clerestory roof, and thus cutting what is and ought to be a single instrument, into four, perhaps into five distinct and separate parts. What would be said if Sir M. Costa, at Covent Garden, were to divide and separate his fine band by leaving some of them in the pit, putting some of them in the boxes, transporting the wind instruments to the back of the stage, and lifting the fiddles into the roof, and then, strangest thing of all, promising to bring them all together again by "electric action!" It would certainly be a very curious experiment to try, and might well puzzle the most famous and skilful of composers to write anything for such a band and so placed. Surely Mr. Scott, or those who do his work for him, do not recollect that the sole object of "electric action" is a purely mechanical matter, and serves but to bring the fingers of the performer practically nearer to the pipes, but that no electricity or anything else will annihilate the interval of time necessary for the sound from each individual pipe in an organ reaching the ears of those who listen to those sounds from them. An organ pipe close to the ears of a performer or conductor would of course reach the ear instantaneously, but another pipe in the roof of a building, though sounding at the same precise instant through the medium of electric action, would be likely enough to be a bar or two behind to his ear, from the simple fact of the sound from it taking that time to travel before reaching his ear. What has electricity to do with it, or how can it help to diminish this interval of time, the two pipes sounding together during the same instant? Surely all this contemplated and certain failure is simply to know nothing whatever about the matter architecturally, musically, or in any other way. Sound travels at the rate of 1,145 ft. in a second of time, and is comparatively a slow rate of travelling, as anyone may see by watching the stroke of a hammer at some little distance off, and waiting for the sound of it to reach the ear. No proposition for the destruction of an organ could be more fatal than this—fatal in every way, for it compels the organist, whatever his powers may be over the material instrument, or whatever his mechanical precision, to miss his mark and to fail. Mr. Scott or his assistant in the "Report" talks of lengthening or widening the organ loft, and about the "proportion" between the size of the organ and the size of the loft it stands on, and seems to ask what that proportion ought to be. He may well ask the question, for this simple reason, that it is already answered—fully and accurately and most thoroughly answered—in two buildings, St. Paul's and Westminster. There is a small organ, I suppose it must be called, yet left standing in Westminster, and which looks now a, if merely put up on a shelf out of the way for an hour or two, or as waiting to be pulled down, the main instrument being already gone. Is that unhappy fragment in proportion? The other example was at St. Paul's, and if a section showing the organ and screen be attentively studied it will be found that no more perfect way of proportioning an organ to the size of a cathedral and no better way of putting it on a supporting base can possible be hit on. The vaulted roof under which the organ stood, the screen on which it rested, and the size of the organ were as nearly harmonised, and as admirably put together as could be, and did infinite credit to that knowledge of proportion and outline for which Sir C. Wren was so justly famous. Mr. Scott wants to know, after all his chances, what proportion is, and means? We answer, there it is, or rather was, but must be seen now in a section of the church, drawn on a fragment of paper! Mr. Gladstone says that this great country is daily improving, and all we want now is education universally diffused. What is the amount, may we ask, of education to be got, if any is, out of St. Paul's or Westminster, or Salisbury, and who are they who are to get most out of them—the few, or the ignorant many? May we not hope therefore that before the Salisbury organ is tampered with or destroyed, that these important considerations and facts will have some weight and be duly considered, and that the properly effective mode in which a large organ should be put together will be taken into account by someone who at least knows that it is something more than a mere collection of noisy metal tubes and "electricity!"—C. B. A., in *Building News*.

**LLANDAFF CATHEDRAL**—In a recent review by "The Bishops on Questions of the Session," the following interesting passage is quoted, by a daily paper, from the charge of the Bishop of Llandaff:—"When the present Bishop of Llandaff presented himself at the cathedral [March 13, 1850] to demand installation into his sacred office, the western portion of the building, through which the procession had to pass, was, as it had been for 127 years, a roofless ruin. The beautiful window in the western facade was dilapidated and unglazed. A lofty fragment of what had once been a south-west tower frowned haughtily upon the desolation below, threatening at any moment still further destruction. Thick branches of ivy had forced themselves into the joints of the noble columns of the arches which had so long been exposed to wind and weather. One solid portion of the ancient clerestory had survived, a model of exquisite beauty, which, in the event of any future restoration, the most fastidious architect would feel himself constrained and delighted to copy. Beyond the three roofless bays stood an Italian temple, terminated at the west by a wall which crossed the nave and side aisles from north to south. Its western front exhibited on its summit two Grecian urns. The inside of it was lighted with roundheaded windows; rosettes of plaster of Paris adorned the ceiling. The choir and stallwork, of painted deal, were in keeping with the style of the building. The floor had been raised by a considerable accumulation of rubbish, beneath which the plinths of the noble columns lay concealed. The doorway of the crossing wall transmitted to posterity the date (1752) of the completion of the Italian building, which, by those who erected it, was regarded with intense satisfaction. The demand of the Bishop to be admitted to his throne was responded to by the late excellent and highly respected Vicar Choral, the only ecclesiastic at that time in residence, having all the cathedral, parochial, and pastoral duties of Llandaff, which then included the hamlets of Canton and Ely, resting upon him. But there had been no choir since 1691, when the Archdeacon and Chapter placed upon record in their Act Book that 'considering the small revenues of this church, and the irregular management of the quire by the singing-men and singing-boys, the quire singing' (should be) 'put down and discontinued, in lieu of which the schoolmaster was appointed to give out the singing psalms, and four pounds a-year' (were) 'allowed him for doing it.' On the opening of the door, in reply to the Bishop's summons, the musical arrangements of 1691 were found to be still in force. The national schoolmaster, heading the procession, gave out a psalm, which was sung by about a dozen of his scholars, a bass viol being the only instrument then in possession of the cathedral. In this way the Bishop was conducted to his throne; and, after installation, to the Lady Chapel, in which Divine service was then ordinarily performed, the body of the cathedral having been for several years disused, as it continued to be for many that followed them, from its unfitness for the celebration of public worship. Llandaff Cathedral is now handsomely restored, and is furnished with the usual establishment of officers. It is a striking instance of the remarkable development of liberality in church matters within the last quarter of a century."

### Correspondence.

[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]

#### CATHEDRAL NOTES.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Referring to the letter of "Scrutator," in your issue of the 19th, I crave permission to call attention to Pergolesi's fine old anthem, "O Lord, have mercy," which, as a bass solo, might well be substituted for Himmel's popular one, especially during the Lenten season. From the same number I perceive that the anthem in question was sung at the Temple Church on the 13th, and I hope to see it oftener in your "Cathedral Notes."

Yours faithfully,

J. C.

April 4.

### CRITICS AND CONDUCTORS.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I always considered a conductor at a concert (instrumental or vocal) a sort of necessary evil. I mean that, if it were possible to ensure consentaneity of performance and expression, the distracting movements of the person who "wields the bâton" would be gladly dispensed with. A critic in certain quarters seems to think differently; I say seems, because it is generally understood here that the motive of a persistent outcry that the functions of conductor should be assumed by the Director of the Manchester Vocal Society, is annoyance that the members of a certain "musical society," presided over by a "self-satisfied Mus. Doc." (to use your own words), could not sing a simple part-song without the aid and assistance of their conductor. The critic I allude to is obliged to admit that "Pearsall's 'There is a Paradise on earth,' Bach's motet 'Be not afraid,' and Wesley's 'In exitu Israel,' were exceedingly well sung," and that the performance of "Bach's most difficult composition," and Wesley's, was "very finished." I can endorse this statement not only by my own hearing, but by the opinion of more than one gentleman, who said that Wesley's "In exitu" went as well, if not better, without conductor, than at the concerts under the able direction of Mr. Leslie. Be it remembered too that Bach's motet has hitherto been warily eschewed, on account of its immense difficulty by the Bach Society itself even. All this being the case, what in the name of common sense do we want more? The critic affects to make fun of what he pleases to term the "absurdity" of Mr. Wilson's giving the *tempo* by striking three preliminary notes on the pianoforte. I have as good eyes as anybody, yet I never saw anyone "laugh" at this "unique plan," nor have I heard of anyone yet speaking of the method as "exciting ridicule" besides this clever critic, who, if he *did* laugh, most probably laughed "on the wrong side." But supposing even for the nonce that the practice complained of is objectionable, surely it is better to be subjected to a momentary annoyance than to have the movements of an energetic conductor fidgetting us through the whole of a concert. At the concerts of the Athenæum Musical Society, where difficult concerted vocal music is never attempted, the conductor, Dr. Hiles, must sadly puzzle his singers. The learned Doctor beats with both hands with abundance of gesticulation, whilst to the audience his beating has a very comical appearance: someone compared it to handloom weaving, for whilst the right hand is going down, *left*, right, up, the left hand is going down, *right*, left, up, so that at the third beat he performs what is facetiously called "a spread eagle." Worse than this, when hands are not sufficient, the assistance of the feet is called into active requisition; and to all these appliances is added the liberal use of the voice to lead off every part with the singers. The office of conductor thus exercised is in my opinion an unmitigated nuisance: for my part, let me have a chorus who can sing to perfection without these offensive gymnastics being paraded before them, although it may be necessary to strike three notes before each piece to indicate the time.

I am, Sir, yours, &c.,

Manchester, March 28.

ARGUS.

### CHOICE CRITICISM.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—The following choice specimen of musical criticism is extracted from the account of the consecration of the Bishop of Manchester in that cathedral, on the 25th of March, given in a Manchester weekly paper of the 26th:—

"The 'Venite' was well sung to a fine old chant, Farrant, in F. The first lesson was read by Canon Gibson, and the second by Canon Marsden. The 'Te Deum,' 'Jubilate,' and the rest, except the anthem and one we shall presently notice, were from a service by Smart, in F. The 'Te Deum' was a 'middling to fair' average of cathedral music writing," and the 'Jubilate,' a well-known and charming specimen of church music for four voices. So the service went on to the end of the third collect, when the anthem was announced. This was taken from the 132nd Psalm, Bible version, and is the composition of Mr. J. F. Bridge, Mus. Bac., Oxon., otherwise Bachelor of Music of

# Gabotte, by J. Seb. Bach.

This musical score is for a piece titled "Gabotte" by Johann Sebastian Bach. It is written for a single melodic instrument, likely a flute or violin, and a keyboard accompaniment. The score is in the key of B-flat major (one flat) and 3/4 time. It consists of eight systems of two staves each. The upper staff uses a treble clef, and the lower staff uses a bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are marked in the upper staff at the beginning of the first, third, and seventh systems. Slurs are used to group notes in the upper staff across the second, fourth, fifth, and seventh systems. The piece includes repeat signs with first and second endings in the second system. The notation is clear and follows standard musical conventions of the 18th century.

the University of Oxford, the recently-appointed organist of the cathedral. We do not think that at the present time of writing, and after a single hearing, we can do sufficient credit in anything we can now say to this most admirable and excellent work. For there is work in it; talent and, above all, genius are displayed in it; and we think that not only the cathedral Chapter, officers, congregation, and everybody belonging to it, but Manchester itself—musical Manchester—is to be congratulated on the accession of such an artist. There is a passage in it for a treble voice to the words, 'This shall be my rest for ever,' which irresistibly recalls the 'infinite variety' of Mozart. This solo was expressively and beautifully rendered by Master Craig, of the cathedral choir, and the whole was closed by a soundly written 'Amen.'

The boldness displayed by the writer in venturing to apply such a term as "middling to fair average of cathedral music writing" to the masterly composition of Henry Smart is wonderfully amusing; whilst the impression conveyed by the writer that the "Jubilate" is better known than the "Te Deum" is somewhat remarkably contrary to fact, when both at the cathedral and St. Peter's, the only churches in Manchester where Smart, in F, is sung, the "Jubilate" is never announced without the "Te Deum." Equally incorrect is the authorship assigned to the chant to which the "Venite" was sung; but perhaps the crowning blunder is the remark that the anthem "was closed by a soundly written 'Amen,'" whereas the anthem concludes without any "Amen" at all!

Yours, &c.,  
AN OCCASIONAL CORRESPONDENT.

April 4.

#### SIGNS OF CONVALESCENCE.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I hasten to tender you my best thanks for your admirable editorial remarks on the above subject. The "signs of convalescence" now observable are I believe mainly the result of the vigorous resistance you have given to the senseless fashion of placing organs in "wells." Architects have no doubt of themselves inflicted much mischief among organs, yet I fear that the ritualist is at the present time the worst enemy of the instrument; and I quite agree with "No Goth" in believing that nothing can be said which will influence his views on this matter.

But, Sir, we can appeal to the good sense of the country; and acting on the suggestion of "No Goth," I hope that every person of taste throughout the land will bestir himself, and exert his influence at the next Easter Vestry to put an end to the shameful attempts to extrude from their legitimate position every church organ in the kingdom.

I also trust that other correspondents will enter their protests in your next number against the "hole and corner" position for organs; and lastly, Sir, let me beg you to continue your efforts—at once too—not resting till you have accomplished the task you so fearlessly and energetically began, of endeavouring to stay "the rage—the idiotic *furor*—for pulling down and hiding from view" the glorious instruments of praise of our cathedrals and parish churches.

April 5.

Yours, &c.,  
F. CASTLE.

#### "JERUSALEM:" GLOVER.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Can any of your correspondents tell me (1) whether there is or is not an oratorio extant, by the name of "Jerusalem," by Glover—Stephen Glover I think?

(2) If not by 'Stephen' Glover, if by Mr. J. William Glover, of Prestwich, who I think has composed in that line?

(3) Was not a work under that name by Glover performed by one of the smaller societies in the city some ten or twelve years since either at Albion Hall or Finsbury Chapel?

Yours, &c.,

April 5.

J. J.

[We believe that Mr. J. W. Glover's "Jerusalem" is a fact, and was performed at Manchester. Perhaps he can give us more particulars.—ED. MUS. STAND.]

"Excelsior."—Gallantry forbids.

John Collin.—The concert paragraph should have been sent

us many days before. We cannot insert in our journal of April 9 reports relating to March 24; and have repeatedly mentioned that many paragraphs are constantly omitted from this easily avoidable delay.

Received with thanks.—A. Windus, and several others—next time.

\* \* The *Musical Standard* is the only English musical periodical neither the organ of the music trade nor the advocate of any musical society or system. It is conducted with a view to perfect independence of all party interests.

\* \* Correspondents who kindly send us newspapers containing paragraphs to which our attention is desired, would greatly oblige us by cutting or otherwise marking the part of the paper they wish us to read.

The Frittenden bell ringers, who think the art is in danger of being forgotten through want of books upon the subject, can be furnished, if they apply to us, with a long and most useful and interesting list of English works, relating to bells and change ringing. The list forms part of Chap. VI. of a work by the Rev. H. T. Ellacombe, one of our best authorities on campanological matters. We may mention that a little treatise on change ringing by Mr. Troyte was published not long ago; but not having seen it, we are unable to speak as to its merits.

ANCIENT SOCIETY OF COLLEGE YOUTHS.—(ESTABLISHED 1637).—On Saturday last eight members of this society rang Mr. Holt's original one-part peal of grandsire triples comprising 5,040 changes, at St. Peter's Church, St. Alban's, Herts. The band was stationed as follows: Mr. J. Mayhew (treble); Mr. Henry Lewis, 2nd; Mr. H. Haley, 3rd; Mr. J. Dwight, 4th; Mr. M. A. Wood, 5th; Mr. H. Booth, 6th; Mr. J. Murray Hayes, 7th; Mr. E. Horrex, tenor. The peal was conducted by Mr. H. Haley, and was brought round in 3 hours and 6 minutes.

ST. JAMES'S SOCIETY.—A capital peal of Stedman caters, consisting of 5,055 changes, was rang by members of this society at St. Clement Danes, Strand, on Monday last, the 4th inst., in 3 hours and 26 minutes. Mr. Jno. Cox, treble; Mr. W. Green, 2nd; Mr. G. Stockham, 3rd; Mr. W. Barron, 4th; Mr. G. Mash, 5th; Mr. J. R. Haworth, 6th; Mr. G. Harvey, 7th; Mr. E. Horrex, 8th; Mr. R. Rose, 9th; Mr. A. Hayward, tenor. The peal was conducted by Mr. John Cox.

#### BACH'S MATTHEW-PASSION.

THE performance of the oratorio named above, by Mr. Barnby's choir must be counted among the events of the season. After a lengthened stay among the stormy paths of Beethoven's Mass in D, the singers must have turned with great relief to the short choruses and chorals of Bach: but although the movements are as a rule brief, and much repose is gained by the chorus from the frequent employment of solo voices, due praise must be given for difficulty overcome. Bach's music may be in short pieces, and much rest may be gained as described; but few composers had the power of taking so much out of performers in a short time as he had. The singers entrusted with the solo music at this concert—which was given in Exeter Hall instead of St. James's Hall—were Madame Rudersdorff, Mdle. Drasdil, Messrs. Cummings, and Lewis Thomas; and in addition to the organ, played by Mr. Docker, we had a pianoforte, at which sat Mr. Thorne, the late organist of Chichester Cathedral, whilst Herr Strauss was solo violinist. The work is full of beauties, we might almost say of marvels, and the performance was worthy of the highest praise. We hope to notice it more in detail shortly.

HULL.—A number of gentlemen connected with the Yorkshire amateur concerts held in this town a few months since, met on Thursday in last week at the Music Hall, and after discussing an excellent dinner, proceeded to present testimonials to M. Henri Hartog, the conductor, and the two secretaries, Mr. Geo. H. Clarke and Mr. J. Hay, for the gratuitous services they had respectively rendered in promoting the concerts. Mr. M. W.

Clarke occupied the chair, and Dr. J. H. Gibson the vice-chair. The articles for presentation were purchased partly by subscription, and partly by a small sum set apart for the purpose from the balance left after paying all expenses connected with the concerts. The presentation to M. Hartog consisted of an address, expressive of the ability he had shown in rehearsing the amateurs, and conducting the concerts, which were of a very high class character. With the address was an elegant bâton, made from one solid piece of ivory, and elaborately mounted with silver and silver gilt, all richly chased, with appropriate designs. The article was made by Messrs. Fee and Swift, of Sheffield, and was much admired, both for design and workmanship. The presents to the secretaries were, to Mr. Geo. H. Clarke a silver salver, and to Mr. J. Hay a gold locket. The chairman made the presentations in appropriate speeches, to which the recipients made suitable responses. M. Hartog's speech was practical, and bore pointed reference to the state of orchestral music in Hull. The bâton he had received he did not wish to remain a sinecure in his hands, and should always be happy to bring it into beneficial use. In the concerts of the Yorkshire Amateurs he hoped he had done his duty. There was anxiety in the work, but the orchestra had worked with a will. The professional gentleman too, who had taken part in the performances, had showed a desire to ignore all selfish and ungenerous considerations, and he could say that, although the musical element in Hull was not altogether smooth, there was not so much partisanship or obstructiveness as might be witnessed in some other towns. He thanked Mr. J. H. Stephenson for the care he had taken in rehearsing the vocalists who took part in the concerts. He was also fully sensible of the assistance of other gentlemen in the orchestra. The event had proved to him that there was instrumental talent in Hull, which only required proper channels for development. Many of the gentlemen present, including Mr. W. T. Debb, Mr. J. H. Gibson, and Mr. Algernon Ayre, subsequently addressed the company on matters affecting the musical status of the town. Several useful practical hints were thrown out, and there can be but little doubt that they will soon be acted upon, resulting in improvements in the local musical societies. We anticipate this favourable result, because the sentiments and the opinions were those of gentlemen of influence, of great experience in musical societies, and themselves possessing a considerable degree of musical skill. The presentations and the complimentary speeches made on the occasion were agreeably varied with some excellent singing. The proceedings generally were much enjoyed. — St. Stephen's Church in this town has just suffered a great loss in the retirement of Mr. T. F. Hewitt (as mentioned in our *Table Talk* last week), and a considerable portion of the choir. Mr. Hewitt has been the honorary organist for a quarter of a century, and if the clergy connected with this particular church have no appreciation of an efficient organist and a competent choir, the greater part of the congregation, together with the musical public of Hull, are sensible of the want which must be felt in consequence of the resignation. The cause of the change is the marked opposition of both incumbent and curate to any musical display beyond an ordinary psalm tune.

**MANCHESTER.**—At the concert of the Temple Choral Society on the 5th inst., Mozart's 12th Mass occupied the first part of the programme. The performance of the Mass was on the whole very fair, but occasionally the sopranos were so weak as to induce the thought that further rehearsal would have been advantageous. The intricacies of "Cum Sancto Spiritu" and "Benedictus" were safely traversed, after several "hair-breadth 'scapes," Miss Firth taking the solos of the latter, in lieu of Miss Wood, whom the conductor announced to be suffering from a severe cold. Mr. Jno. Dobson presided at the harmonium, and played the accompaniments with good taste. A duo for pianoforte and harmonium from "Faust" introduced the second and miscellaneous part of the programme.

**SOUTH NORWOOD.**—The Musical Society gave an excellent performance of Ellerton's "Paradise Lost" upon Monday last. The soloists were Misses Banks, Whitaker, Chatfield, and L. Manvell; Messrs. Phillips, Seager, and Chaplin Henry, and very heartily they worked. The concerted music came off best,

the exquisite quartets of the first part and the sextet in the fourth part being models of good singing: the ladies' trio and chorus, also the whole of the mixed chorus-work were admirably and unhesitatingly given. Some additional voices would have been a benefit in the Pandemonium scene, for by the time the tenors had come to the last "All is not lost" it must have been pretty evident that not much remained to some of them in the matter of voice. "Eve's Lamentation" was admirably given by Miss Banks, as were also Miss Whitaker's "Ye that in waters glide," Mr. Chaplin Henry's "There is another world," and Miss Chatfield's "A fairer Paradise." Additional interest was lent to this concert by the presence of Mr. Ellerton, who was enthusiastic in his demonstrations of approval of the interpretation of his music; and with reason, for it is seldom that an Englishman's work comes before the public with such patent marks of hard study impressed upon its singing as was to be noted at this concert. Mr. Westbrook conducted, and Mr. Bates was at the pianoforte.

## Cathedral Notes.

### SERVICES AND ANTHEMS: FIFTH SUNDAY IN LENT, APRIL 3, 1870.

**LONDON (ST. PAUL'S).**—Morn.: Service, Nares, in F, throughout. Afternoon: Service, Nares, in F; Anthem, "Call to Remembrance" (Battishill).

**WESTMINSTER ABBEY.**—Morn.: Service, "Benedicite," Hayes, Continuation, Patrick. Even.: Service, Smart, in F; Anthem; "O Lord, Thou hast searched me out" (Croft).

**BRISTOL.**—Morn.: Service, Elvey, in A. Even.: Service, Goss, in E; Anthem, "God is our hope" (Greene).

**CANTERBURY.**—Morn.: Service, Mendelssohn, in A; Anthem, "Teach me, O Lord" (Rogers). Even.: Service, Havergal, in A; Anthem, "I cried unto the Lord" (Longhurst).

**CHICHESTER.**—Morn.: Service, Garrett, in F; Kyrie and Creed, Rogers, in D; Anthem, "I will arise" (Creighton). Even.: Service, Garrett, in F; Anthem, "Call to remembrance" (Battishill).

**CARLISLE.**—Morn.: Service, E. J. Hopkins, in B; Creed, Goss; Anthem, "Judge me, O God" (Mendelssohn). Even.: Service, Attwood, in F; Anthem, "The wilderness" (Wesley).

**CHESTER.**—Morn.: Service, Wesley, in F; Wesley's Sanctus, Kyrie, and Creed; Anthem, "Turn Thy face" (Tuckerman). Even.: Service, Wesley, in F; Anthem, "Lo, my Shepherd" (Mozart). Special Evening Service: Three Hymns only.

**DURHAM.**—Morn.: Service, Smart, in F, with Creed, &c.; Anthem, "Have mercy" (Winter). Even.: Service, Smart, in F; Anthem, "Thy rebuke has broken his heart" (Handel).

**ELY.**—Morn.: Service, Croft and Elvey, in A; Anthem, "Try me, O God" (Nares). Even.: Service, Croft and Elvey, in A; Anthem, "O Lord, Thou hast searched" (Croft).

**EXETER.**—Morn.: Service, Travers, in F, throughout; Psalm, sung before Sermon. Even.: Service, Travers, in F; Anthem, "I will love Thee" (Clarke).

**GLOUCESTER.**—Morn.: Service, Nares, in D; Sanctus, &c., Rogers, in D. Even.: Service, Kent, in D; Anthem, "God be merciful" (Wesley). Special Evening Service: Three Hymns only.

**HEREFORD.**—Morn.: Service, Wesley, in F; Anthem, "Haste Thee, O God" (Shepherd). Even.: Service, G. T. Smith, in F; Anthem, "Hear my prayer" (Stroud).

**LINCOLN.**—Morn.: Service, Young, in G; Sanctus, Ebdon, in C; Kyrie and Creed, Rogers, in D. Even.: Service, Young, in D; Anthem, "My soul is weary" (Beckwith).—Monday, April 4. Morning and Evening Service, Rogers, in F. Morn.: Anthem, "Give ear" (Marcello). Even.: Anthem, "Out of the deep" (Clari).—Tuesday, April 5. Morning and Evening Service, Tallis, in D. Morn.: Anthem, "Awake up my glory" (Wise). Even.: Anthem, "O Lord, have mercy" (Pergolesi).—Wednesday, April 6.—Morning and Evening Service, Clarke, in E. Even.: Anthem, "Withdraw not" (Attwood).—Thursday, April 7. Morning and Evening Service, Wesley, in F. Morn.: Anthem, "Wherewithal" (Clarke). Even.: Anthem,



"Blessed is he" (Beethoven).—Friday, April 8. Morning and Evening Service, Creighton, in E flat; Anthem, "O come let us" (Mendelssohn).—Saturday, April 9.—Morning and Evening Service, Walmisley, in D. Morn.: Anthem, "O remember not" (Mozart). Even.: Anthem, "Have mercy" (Goss).

LICHFIELD.—Morn.: Service, Rogers, in D; Anthem, "Praise the Lord" (Boyce). Even.: Service, Hopkins, in F; Anthem, "Sing ye Praise" (Mendelssohn).

MANCHESTER.—Morn.: Service, Smart, in F; Anthem, "Hear the voice, and prayer" (J. L. Hopkins). Even.: Service, Goss, in E; Anthem, "O that I knew where I might find him" (Bennett).

NORWICH.—Morn.: Service, Monk, in A; Anthem, "As pants the hart" (Spohr). Even.: Service, Oakeley, in E; Anthem, "Hear my prayer" (Mendelssohn).

OXFORD.—Morn.: Service, Aldrich, in G, throughout. Even.: Service, Aldrich, in G; Anthem, "I will seek unto God" (Greene).

PETERBOROUGH.—Morn.: Service, Ouseley, in G; Anthem, "Listen, O Isles" (Allen). Even.: Service, Rogers, in D; Anthem, "Withdraw not Thou Thy mercy" (Attwood).

SALISBURY.—Morn.: Service, Ouseley, in E. Even.: Service, Ouseley, in E; Anthem, "Hear my prayer" (Morris).

ST. ASAPH.—Morn.: Service, Atkins, in C; Anthem, "Try me, O God" (J. Stafford Smith). Even.: Service, The Litany; Anthem, "O God, Thou art my God" (Greene).

WELLS.—Morn.: Service, King, in C. Even.: Service, Arnold, in A; Anthem, "Surely He hath borne our griefs," "All we like sheep" (Handel).

WINCHESTER.—Morn.: Early Service, Rogers, in F; Second Service, Rogers, in F; Before Sermon, Psalm, "Once more" (Luther). Even.: Before Sermon, "O Lord, my God" (Malan); Service, Rogers, in F; Anthem, "By the waters" (Boyce).

WORCESTER.—Morn.: Service, Boyce, in A; Anthem, "O Lord, my God" (Wesley). Even.: Service, Boyce, in A; Anthem, "My God, my God" (Greene).

YORK.—Morn.: Service, "Benedicite" (Turle); and "Benedictus" (E. G. Monk). Even.: Service, Wesley's Recit.; Anthem, "These are they" (Dykes). Two Hymns.

TEMPLE CHURCH, LONDON.—Morn.: Service, Cooke, in G; Anthem, "As pants the hart" (Spohr); Kyrie Eleison, Cooke, in G. Even.: Service, Cooke, in G; Anthem, "Turn thee unto me" (Boyce).—Wednesday, April 6. Even.: Service, Arnold, in A; Anthem, "Let Thy merciful ears" (Barnby).

LINCOLN'S INN CHAPEL.—Morn.: Service, Steggall, in G; Anthem, "He was despised," "All we like sheep" (Handel). Even.: Service, Steggall, in G; Anthem, "I will cry unto God with my voice" (Steggall).

SHERBORNE ABBEY.—Even.: Service, Psalms chanted; Anthem, "Call to Remembrance" (Farrant); Hymns before and after Sermon.

WIMBORNE MINSTER.—Morn.: Service, "Venite" (Tucker); Psalms, Turle; Service, Rogers, in D. Afternoon: Plain Service. Even.: Service, Psalms, Crotch; Anthem, "Hear my prayer" (Winter).

BRADFORD (YORKS.).—Morn.: Service, Introit, "Drop down, ye heavens" (Macfarren); Response, Dr. Arnold. Even.: Anthem, "O God, have mercy" (Mendelssohn), and "I will love thee" (Macfarren).

BRIGHTON (ST. PATRICK'S CHURCH).—Morn.: Anthem, "He was despised" (Handel). Afternoon: Anthem, "Jesu, lover of my soul" (Martin).

CHESTERFIELD (PARISH CHURCH).—Morn.: Service, Chants to Canticles; Sanctus and Kyrie, Clarke, in E. Even.: Service, Chants to Canticles; Anthem, "He was despised," "Surely He hath borne our griefs" (Handel).

MANCHESTER (HOLY TRINITY CHURCH).—Morn.: Anthem, "O Lord God of my Salvation" (Clarke); Credo, Ross, in G. Even.: Anthem, "Hear my crying" (Weldon).

MANCHESTER (ST. PETER'S CHURCH).—Morn.: Service, "Te Deum" and "Jubilate," Lord Mornington, in E flat; Miserere and Credo, Dr. Smith, in C; Anthem, "O Saviour of the World" (Goss). Even.: Service, "Magnificat" and "Nunc Dimittis," H. Minchin, in B flat; Anthem, "Hear my prayer, O God" (Mendelssohn), arranged by Joule.

OLDHAM (ST. JAMES'S CHURCH).—Morn.: Service, "Te Deum" and "Jubilate," Dr. Wesley, in F; Kyrie Eleison, Sanctus, and Credo, Ross, in G; Anthem, "Judge me, O God" (Mendelssohn). Even.: Anthem, "I will arise," "There is joy" (Prodigal Son), (A. S. Sullivan).

## Foreign Notes.

Verdi has arrived in Paris.

Carlotta Patti is in Atlanta (U.S.) where she has been very well received.

Offenbachism is rampant in Madrid, nine representations of his new opera having been given in succession.

Dr. Charles Mendelssohn is collecting materials for an exhaustive biography of his father, the great composer.

Theodore Oesten, a pianist composer of some celebrity in Germany, died not long since in Berlin at the age of fifty-six.

Twelve thousand francs were sung into the treasury of the theatre of Liege, on her second appearance, by Madame Adeline Patti, in "Les Huguenots."

Liszt promises for the coming *fête* at Weimar, a grand composition, the title of which is "Beethoven;" laconic but sufficient; meanwhile anticipation is on tiptoe.

Mlle. Mary Krebs, well-known not long ago in London as a juvenile pianiste of some promise, has been "playing Sebastian Bach" and other hard but worthy music to audiences at Prague, with much acceptance.

Rossini's "Messe Solennelle" (not Beethoven's, as oddly stated by the *Guide Musicale*) has been performed with signal success, according to the *Gazette Musicale*, at Leipzig. Solo violinist, M. David; organist, M. Papier.

A new work illustrative of Weber has just been published, in the shape of a thematic catalogue of the great master's works, accompanied with historical and critical observations, by F. W. Jahns, a professor of some eminence in Berlin.

Tom Hohler, whose name has ceased, at last, to be the unsplendable mystery it formerly presented to some of our foreign contemporaries, is one of the artists in the Strakosch travelling company for the performance of Rossini's "Messe Solennelle."

A young pianist composer, Alphonse Rendano (whose abilities are presumably devoted to music of the lighter class) is now bewitching and astonishing Parisian circles. M. Bagier, the manager of the Italian theatre, has accorded him permission to give a concert there.

The King of the Belgians is bent on attaching to his chapel royal, as many artists of distinction as he can procure. He has just appointed M. Duhem (trumpet), M. Dumon (flute), and M. Neumans (bassoon). One cannot help thinking of the regal establishment of our dingy chapel royal in St. James's.

The Italian theatre of Paris has been quite *en fête*, thanks to the appearance of Madame Adeline Patti, "loaded with glory, diamonds and roubles," as the *Gazette Musicale* characteristically assures us: the critics consider the diva's voice to have improved in power without deteriorating in any degree from the purity of the upper notes of the vocal register.

Entrusted with the designs for the new Dresden Opera House, Professor Semper has prepared plans which are said to be distinguished not less by their beauty than by the originality of their design. The conception of an invisible orchestra is at last to be realised, and a sum of 400,000 thalers will be required to carry out in its entirety the imposing project.

At the last concert of the Paris Conservatoire, the most significant circumstance was a fine performance of the "Marche religieuse" from the "Lohengrin" of Wagner, which was received with much applause—not unmingled, however, with certain signs of dissatisfaction. Meanwhile the success of the opera itself at Brussels is, we are to understand, assured beyond all doubt.

Some idea may be formed of the present activity of pianoforte manufacture in the United States, by the assured fact that the great firm of Steinway manufactured 2,200 of these instruments during 1869 representing a sum of considerably over a million dollars; while the total represented by the twenty-six chief houses of New York, Boston and Baltimore amounts to more than five million dollars, or a sum exceeding one million sterling.

The Leipsic Conservatorio appropriately organised a musical *fete* in honour of the memory of Moscheles: it was attended by all the artistic notabilities in Leipsic, as well as the family of the illustrious deceased. His "Homage a Handel" for two pianos was excellently played; but very oddly, considering the occasion (while still remembering Mendelssohn's connection with the Conservatorio) the concert began and ended with extracts from "Elijah" and "St. Paul."

The operatic season of Cairo is at an end, after a costly raid on the exchequer of the Khedive. "Egypt was glad at their departing" might literally be remarked of these modern despoilers of the treasury of the Viceroy; but another and it is hoped less costly attempt is to be made, and Draneth Bey is expected in Paris to arrange for new engagements, having already re-engaged the *chef d'orchestra* Muzio. Curiously significant is this adoption by the East of one of the most singular marks of "Frank" fanaticism.

Herr Richard Wagner is about to bring out his new opera at Munich. The difficulties of the piece in regard to scenery appear to be very great. In one of the scenes nine mythological virgins have to descend through the clouds, riding on living horses, and to pick up the corpses of as many heroes killed during a battle, and to carry them again above the clouds. The young ladies were strongly indisposed to undertake such a performance, but the maestro firmly insisted upon the preservation of this scene. The damsels have therefore been replaced by a party of grooms from the royal stables; but how far the *mise en scene* will suffer by so masculine a substitution is not to be guessed.

### Table Talk.

The never-failing presence of Mr. Sims Reeves at the Good Friday Concerts at the Crystal Palace, will be rendered impossible this year by his recent departure for Italy.

The church at Wickham Market has been restored, and a niche over the west window contains a statue of the Virgin and Child, the gift of the architect. This is noticeable.

We are assured, on unquestionable authority, that at one of our cathedrals on Ash Wednesday last, the choir broke down in the psalms, because there was no organ accompaniments!

A correspondent of the *Inverness Courier* makes known another ridiculous instance of Presbyterian bigotry: he states that the precentor of a Free Kirk has been suspended from his office for three months, for dancing a reel at his son's wedding. (!)

A choral festival is to be held in St. Peter's Church, Brighton. The service will be performed by a choir of three hundred voices, and Dr. Wesley, of Gloucester Cathedral, will officiate as organist. There will also be a grand concert in the evening at the Dome.

Mr. Hallé, we observe, fully maintains his character as a consistent excluder of English talent from his concerts in one of our leading English towns. Mr. Sullivan is the one exception to prove the rule. No little local dissatisfaction is expressed at this palpable want of taste.

The members of the Greenwich Choral Society have been betrayed into an unusual mode of expressing their sense of the talent of Mr. Montem Smith, their conductor. They have presented him with a testimonial in the shape of a "luncheon-tray." May it be long and abundantly supplied with that light and agreeable repast!

Mr. Arthur S. Sullivan, of "Prodigal Son" celebrity, will deliver a course of twelve lectures on the "Theory and Practice of Vocal Music," in the Lecture Theatre of the South Kensington

Museum. The lectures will be illustrated by part-singing, and commence on the 26th instant. Ladies can join in the practice of the music lectured upon.

The Manchester Madrigal Society became extinct not very long ago. It has been stated that Dr. Hiles was compelled to give up the directorship on account of his "overwhelming engagements;" it is, however, well known in Manchester that the society had been dwindling away for some time; and at the last meeting only three individuals attended, and they were three of the Doctor's pupils, whose constancy—if not numbers—must appear in this case admirable.

Miss Louisa Pyne, who has for so many years occupied such a prominent position as one of the most accomplished English singers, has announced her intention to retire from public life, and arrangements have been made for four farewell oratorio performances, under the direction of the National Choral Society. The first performance of the series will be the "Messiah," on the 12th inst., Tuesday next (Passion Week), at St. James's Hall, under the conductorship, as usual, of Mr. G. W. Martin.

Holding strong opinions regarding the benefit which cathedral establishments have been, and may be, to religious art in this country, we may be allowed to chronicle a fact made public by certain newspapers (a fact, too, which has not been contradicted) viz., that the Dean of Bristol voted, at the late election, against the churchwarden, and in favour of a gentleman who is so much and so consistently opposed to the Church of England (and *a fortiori* its "cathedral" system) as to belong to the society for the Liberation of Religion from State Control," commonly known as the "Liberation Society."

By the appointment of the Venerable R. Durnford to the Bishopric of Chichester, a canonry in the Manchester Cathedral has become vacant, and, it is understood, has been offered to the Rev. Nathaniel Woodard, M.A., provost of St. Nicholas College, Lancing, near Brighton, a High Churchman of an advanced school, and who belonged, unless we greatly err, to a band of ecclesiastics who ultimately succeeded in giving permanence to their views by founding the church of St. Paul, West Street, Brighton. Two minor canonries are also vacant at the cathedral, by the resignation of the Rev. H. H. Westmore and the Rev. J. Troutbeck.

Earl Dudley has, according to promise, addressed a second letter to the *Worcester Journal* upon this subject, which alters the position of the question in relation to his lordship's offer. Recognising the difficulty in which the Dean and Chapter had been placed by the conditional offer of £10,000, Lord Dudley, regarding the restoration of the cathedral as the first consideration, and believing that not less than £15,000 will be required for this purpose, proposes that the county and city make themselves responsible, through a committee, for the sum of £5,000 each during the next three years, to which he engages to add a third £5,000, without any other condition than this: that if this arrangement is not carried out, the opposition by the Dean and Chapter to the acceptance of the present offer shall not be pressed. His lordship proposes further to give the other £5,000 to the Widows and Orphans' Fund, as an addition to the funds which they already possess. Meanwhile Sir Michael Costa naturally takes occasion to express his opinion that it would be a great pity to do away with the festivals at Worcester. Sir Michael expresses great sympathy with those festivals, which he avers do "good to art, religion, and the profession." How the minor canons of Worcester relish this *dictum* is a matter for curious speculation.

### Appointments, &c.

Mr. Keene has been appointed to the organistship of Christ Church, Clapham, *vice* Mr. Cruse.

Mr. G. Saunders, of St. George's, Queen Square, has been appointed to the organistship at St. John's, Hackney.

Mr. George Kenningham has been appointed organist and choirmaster to St. Stephen's Church, Hull, *vice* Mr. T. F. Hewitt, resigned; and Mr. Alfred Kenningham, organist of the Mariner's Church, Hull, has received a similar appointment at Fish Street Congregational Church, Hull.

## Snap's.

(From the Tub of our own Diogenes.)

An obliging friend has handed me a circular announcing a further attempt to regenerate musical society. The regeneration will be cheap; cheaper by nineteen shillings than the regeneration offered by the Cornhill organist. All lovers of status must read the following; and bear in mind that Diogenes is serious, and not even remotely joking:—

"College of Musicians.—This society is formed in order to afford to musicians opportunities of uniting for mutual advantage; and for spreading a knowledge of, and a taste for, music among the people. While combinations exist among almost all classes of men, those engaged in musical efforts are generally (more or less) isolated, so that opportunities for co-operation and for exchange of knowledge and experiences seldom occur. This college will endeavour to supply this want, which it is believed is felt by many. The members assemble once a month for the purpose of discussing matters of interest to musicians, such as teaching, &c., &c. (!) Besides these meetings, however, the promoters believe that many advantageous arrangements will be made for assistance at concerts, &c. (!), for united performances of great works, formation of singing classes, &c. (!) It is also proposed to institute a series of certificates indicating musical knowledge, efficiency in teaching, &c. The first meeting will be held in the month of April, to which applicants for membership will be invited, at which the officers will be elected, and the constitution offered for confirmation. Professional and amateur musicians, and especially teachers and conductors of singing classes, organists, and precentors, are invited to become members. The following professors of music, organists, and amateurs, have expressed their intention of joining this society:—Mr. R. Allen, Mr. Blackbee, Rev. W. Bradford, M.A., M.S.A., Mr. J. Brown, Mr. A. J. Davis, Mr. J. J. Haite, Mr. W. Harvey, Mr. T. H. Hodd, Mr. Mullen, Rev. C. I. Stevens, Phil. Doc., Mr. A. Thiers, Mus. Bac. Oxon, Mr. Wawn. Application for membership to be made to the secretary, *pro tem.*, Mr. George Wells,

Constitution.—1. The college consists of professional and amateur musicians. 2. The officers of the college consist of president, treasurer, secretary, six members of council (three professionals and three amateurs), and two auditors, to be in office for one year, but eligible for re-election. Election to be by ballot. 3. Intending members are proposed at one meeting by a member and balloted for at the next. One *nay* disqualifies. 4. The subscription is two shillings per annum. (!) 5. The ordinary meetings of the college are held on the first Thursday evening in each month. 6. A special general meeting of members is held in the month of January, to receive report and accounts for the past year, elect officers, and transact other business. 7. Notice of proposed alteration of constitution to be given to the secretary five weeks before the proposition is made; such notice must be signed by one-third of the members."

[The college hails from Victoria Park, Hackney-road, E. A new case full of "&c.'s" for any future reprints, is on its way from the founder's.—DIO.]

At Rome certain exhibitors of monkish relics are in the habit of shewing people the rod with which the "great Gregory loving as he was" used to "chastise his choristers." This precious early Christian relic is no doubt in a dilapidated state from use and lapse of years. In London it is proposed to exhibit the rod with which his namesake (Rev. Canon Gregory) would like to chastise *his* cathedral choristers; and also a facsimile copy of the address which he intended to make (to the Rev. Absenter C. Almeric Belli?) "in the most public manner possible."

Answers to puzzle (March 26) too late for acknowledgment last week, are those received from Rev. A. L. L. (Oxford), J. Crabtree, Junr. (nearly correct); J. S. Higgins (correct).

Declined with thanks:—The pencil puzzle with the names of organists.

Regarding the "foot and mouth disease," many doubtful accounts have been published, but the following will be found correct and "infallible." An aspiring amateur precentor, after many failures, at last declared "that whenever he opened his mouth he was sure to 'put his foot into it.'" It is to be hoped that this painful and afflicting distemper may be speedily stamped out from our various "flocks."

### DOUBLE ACROSTIC.

Through vaulted aisles ascends the solemn sound,  
And mists of incense perfume all the air:  
While priests in gorgeous vestments bend around  
Rome's altars, singing these:—if false, how fair  
With those from this great German's pen can few compare.

1.

If you would understand your Constitution,  
Or how to treat approaching middle age;  
Don't go and study books on elocution,  
Or Physics, but this learned sage's page.

2.

Some begin it with *h* and put *h* at the end,  
But this Hebrewish way is to Cocknies a pother;  
And I own it *is* harsh, so when I meet my friend,  
My own *chère amie*, with no *h*'s I bother.  
And they're really two names, one's as good as the other.

3.

"Lizzy, thou art not spinning, child!"  
Exclaims the mother blind and mild.  
In sooth the whirling wheel is stayed,  
A lover's words beguile the maid,  
The wheel forgets its duty.  
But far away at sea, no doubt,  
The day's work o'er the grog served out,  
Full many a one  
Of these is spun,  
Of Courage, Storm, and Beauty.

4.

"Fine feathers make fine birds"—the proverb goes,  
And truly there's a deal of truth about it.  
Yet this is necessary I suppose,  
At all events we couldn't do without it.

5.

"Hip, hip, hurrah!" the English cry.  
"Kep, eep, ouré!" the Belgians try  
To shout. Don't stop! they don't, and so  
They make the number right. Bravo!

6.

Oh! come all my friends  
To breakfast with me!  
This box with two ends,  
And two sides you see;  
A top and a bottom  
Hermetic'ly sealed,  
But how to get at 'em  
Remains unrevealed.

J. G.

Answer to Double Acrostic:—

O p i u M  
R ichelie U  
G en i u S  
A m a t I  
N u n C

Correct answers by J. W. Wilson, Junr., J. Crabtree, (Ancoats) Manchester.

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# The Musical Standard.

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LONDON, SATURDAY, APRIL 23, 1870.

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# The Musical Standard.

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LONDON, SATURDAY, MAY 28, 1870.

PRICE TWOPENCE.

## CLERGYMEN'S WIVES.



MISCHIEF in any form is accumulative up to a certain point—that point where it overreaches itself, and the disguise is thrown off, leaving an interested public to discover the imposition under which they have suffered.

The interference of the clergy, and more particularly the wives and daughters of the clergy, with the musical portion of religious worship, is one of the growing evils of the day; and as the evil becomes increasingly obtrusive and overbearing, the more reasonable is our excuse for repeatedly referring to the subject with a view to its correction; or if not of its correction, certainly an exposure of the mischief which worshipping assemblies suffer from the supercilious interference of clergymen's wives and daughters, emboldened as it is by the passive indifference, if not the open approval, of uxorious husbands. We place—though reluctantly—the sterner sex at a disadvantage in this statement, inasmuch as circumstances justify it. The ladies of a clergyman's household of the present day contrast unfavourably with what prevailed even a quarter of a century ago. At that time clergymen's wives and clergymen's daughters made themselves useful in Church work. They aided Sunday school teaching; they visited the poor, entering familiarly into their grievances and sorrows; smoothing down many inequalities, and preparing them for the more pastoral visits of the clergy. But let us ask what the ladies do now in the majority of cases. Discarding more humble and useful means of effecting good practical work, they conceive their mission to be in taking the management of the music of the Church, assuming an authority in the matter which leaves the poor clergyman a nonentity—nay almost an object of ridicule. We have before us the latest illustration—a statement of affairs in a large rural parish celebrated for many years for the excellent choir of its church. It is a parish too—larger in acreage than perhaps any other in England, surrounded also by the seats of men of greater wealth; most of them the principals of large manufacturing establishments in an adjacent town. We mention these particulars in order that the contrast with the poverty of affairs in the parish church may come out in its proper proportions. In this however we confine ourselves to the musical portion

of public worship in the church of so important a place. A few years ago there was, we learn, an efficient choir presided over by an organist—a professional man by the way, of great ability. Had this gentleman lived, matters might have continued to go on satisfactorily; for he would have tolerated no feminine interference; but some four or five years ago he died. An efficient organist and choirmaster was appointed to succeed him; but the new man appears to have lacked influence, and in the meantime the young ladies of the vicar's family have grown up; and like many more of their class, “papa” has permitted them to assume the direction of the church music, just as do many more weak and indulgent “papas.” Well, the actual state of affairs now is, that the organist and choirmaster is told that his services are not required at church save on the Sunday. Rehearsals he is not to interfere with, and suggestions from him will “be asked when wanted.” He must therefore take the organ seat on Sundays, and play the hymns and chants selected for him and “got up” during the week; the choir being, it must be understood, not the former efficient singers, but just such a motley group as can submit themselves to the powers that be. The organ, originally a fine instrument, has become a wreck; scarcely a stop being left fit to play upon, and with all the “action” adrift; but as the fair damsels may be supposed to know no mechanical difference between an organ and a pianoforte, repairs are unnecessary, if even the “poverty” of the parish did not preclude any expenditure of money on organ restoration.

Now what do the clergymen who sanction such a state of affairs in their churches think it will lead to? Do they imagine their congregations cannot see the inconsistency, the imbecility of the practice, or that they will much longer allow the ladies to usurp such positions simply to gratify their vanity at the risk of bringing church services into ridicule? Should such a course be continued, there can be but one result—the loss of many members of their congregations. Here we may remark that a congregation destitute of a sufficient shew of up-grown males, is a discredit to the Church; and an increasing one moreover. Men—even those not gifted with superhuman musical intelligence—are quick to perceive when the service is made the sport of imbecility; and are rather apt, at least in London, to trot off to the “hearty services”

of a designing priesthood — leaving their district churches with ministers wives and daughters, unregarded in the lurch.

Music has in all ages been one of the greatest aids to devotion ; but it has at the same time been left to the conduct of qualified persons. The psalms of David are chiefly addressed to his "chief musician," and why? Simply that that official might adapt music to them ; and there is no difficulty in tracing onwards in history the high position given to music, until in very recent times we have a partial attempt by the clergy to usurp the control of the art—or what is perhaps more probable, the desire to see the art reduced to a more subordinate position, to find in it colourable employment for the ennui of clerical households. We have many instances of the effeminate state of church music ; but the above instance is enough at present to indicate the flood of ridicule which must ultimately produce a more consistent regard for effective music in religious worship. Church musicians, like church clergy, must be educated for their duties, and there should also be in them that natural aptitude for the work which alone ensures success. The selection of an organist and choirmaster for any church is a matter which should not be looked at superficially. The organist ought always to be a confidential associate of the clergyman, so that there may be unity in their joint services ; and it is for the clergyman especially to recognise this fact, and not be continually throwing obstacles in the way of the organist ; certainly not in the very offensive way of placing the ladies of his household over musical matters. Such a course is an injustice to a congregation, and an unjustifiable breach of ecclesiastical etiquette.

### Reviews.

A WELSH WANDERER'S LULLABY. The Words anonymous. The Music composed by George L. E. Raggett. London: Ollivier.

THIS is a song supposed to be sung by a wandering Welsh mother to her baby suspended in the boughs of a tree, but our readers must not suppose it to be in the language of the Principality for that reason ; the Welshwoman appears to have had a very fair knowledge of, and command over the English tongue, and to have employed it upon the occasion of this lullaby. The melody to which the words are set is decidedly pretty, and the composer has shewn a feeling for real vocal writing in some of his passages, by which we would have it understood that the tune before us is not a hymn-tune laid out in quavers. Of the accompaniment we cannot say quite such good things: it is too thick, and the composer has not made clear exactly what it is that he wants. Mr.

Raggett should remember that the pianoforte part is only a background to support the voice, and ought not to partake of the proportions of a piece for solo display. We recommend him to set his next accompaniment well under the hands, and to make it very easy to play, so that the effect of the melody may not be destroyed. Some of the greatest faults of modern song-writing have grown out of the neglect of these simple precautions, and it occasionally takes three people now-a-days to get through a single song—one to sing, one to play, and one to turn over the leaves. Surely the attractiveness of solo singing is done away by all this ridiculous fuss !

"INNOCENCE AND JOY." Ballad. Written and composed by Edward Whitehouse. London: J. A. Mills.

MR. WHITEHOUSE is much more clever at making music than at making poetry, and our advice to him is next time a composing fit comes on, to either catch a poet, or endeavour to light upon some attractive verses. If we stipulate for G instead of F as the eighth note of the melody—F is out of the harmony as it stands, and comes from nowhere (to speak technically)—we may very well pass it as well made and likely to please the public. The accompaniment is so far above the average that it is entitled to a special word of praise ; it has variety of harmony, variety of effect, and is well placed for playing without fatigue or distraction.

"AVE MARIA." Da Domenico Carmusci. Londra: Czerny.

THE melody of the aria before us is exceedingly smooth and flowing ; and although there are some things in the accompaniment which would have been the better for a little revision, it supports the voice so easily and unaffectedly that it may well be praised. The ease and elegance which distinguish the writing of Italian singing-masters are remarkable, and we have often wondered why so little is done in these ways by our experienced composers. Here we have a composer who is evidently but an incompletely taught harmonist putting out a melody which the masters of the art might not have been ashamed to sign. We should be glad to know that elegance was gaining ground in the musical thoughts of both English and Germans ! in the meantime we recommend this "Ave Maria" to our singing readers.

"SYDNEY SMITH'S METHOD FOR THE PIANOFORTE." London: Ashdown & Parry.

SAVE that this method contains some fresh tunes, we have been unable to find in it any feature which can claim to be original, unless the dotting which is supposed to help the pupil to count comes under that head. Upon this counting question we are at issue with all the books and with most teachers. In our opinion the practice of making a pupil who can neither read the notes, nor connect them together if known independently of all reading, count time, is akin to making a child just beginning to spell attempt elocution. Most of the advanced pupils we meet in society are perfectly innocent of rhythmical feeling, and can no more keep time than can nine out of every ten of the persons who have taught them. More, dozens of

our conductors are as innocent of real time as the greenest of the people under their management. All this we put down to early counting; for rhythm is as truly natural to the human being as hair or teeth or eyebrows, if that being be taken in an unadulterated state.

Mr. Smith's tunes are likely to please the juveniles, as they are lightly set down and fingered. The work seems best fitted for leading up to the fanciful modern style of playing. We look forward to really a practical book of instructions for the pianoforte—for surely among the makers of books one who can dare to think for himself will eventually be found—a book which shall tell all that is necessary in few words, and illustrate what has been told by a few simple exercises. All the known books are ridiculously out of proportion to their office, which is simply that of a handbook for a beginner: when that beginner can play in keys with five or six flats at signature any such book must surely be unnecessary.

### Organ News.

**BRIGHOUSE (ST. JAMES'S).**—This church has recently been improved by the addition of an organ, built by Mr. Fred. W. Jardine, of Manchester. The following is the synopsis:—

**GREAT ORGAN (CC to F).**—Open diapason, stopped diapason bass, clarabella, dulciana (tenor C), principal, wald flute (tenor C), fifteenth, sesquialter (three ranks), clarinet (tenor C).

**SWELL ORGAN (CC to F).**—Bourdon, spitz-flöte, gedact, gemshorn, fifteenth, mixture (two ranks), cornopean (tenor C), oboe.

**PEDAL ORGAN (CCC to E).**—Open diapason.

**COUPLERS.**—Swell to great organ, swell to pedals, great to pedals. Four combination pedals.

**HULL.**—The effort to provide a grand organ for the Parish Church at Hull is making satisfactory progress. The committee will prosecute their efforts with a view of realising £1,600, and this with the old organ, worth say £400, will enable them to obtain an instrument of the value of £2,000, exclusive of the case. An organ subcommittee is now engaged in the preparation of a suitable specification for the new organ. Within the last few days the Restoration Committee of the church have come to an important decision, that is to provide for the service being held in the chancel as well as the nave, and to place the new organ under the tower, so as to render it available for service in either division of the church. The case of the instrument under this arrangement would present four fronts—one in the nave arch, looking westward; another in the chancel arch, looking eastward; one to the north transept, and one to the south transept. Such a scheme affords ample scope for architectural treatment, and the works section of the Restoration Committee have requested their architect, Mr. G. G. Scott, to prepare plans accordingly. It is anticipated, however, that this gentleman will throw obstacles in the way of the suggestion being carried out, in which case he will come in collision with what is the general wish of the inhabitants of the town. The restoration of the church, as has before been stated in the *Musical Standard*, is being carried out at a cost of £24,000.

**PRESTON.**—A new organ has been put into St. Saviour's Church by Messrs. Conacher and Co., Huddersfield, and was opened by Mr. W. Parratt, organist, Wigan. It contains:—

**GREAT ORGAN (CC to G, 56 Notes).**—Open diapason, stopped diapason (bass and treble), dulciana, viol-de-gamba, principal, claribella-flute, fifteenth, sesquialtera (three ranks).

**SWELL ORGAN (CC to G, 56 Notes).**—Double diapason, viol d'amour, rohr flöte, gemshorn, piccolo, oboe, cornopean.

**PEDAL ORGAN (CCC to E, 29 Notes).**—Double open diapason, octave coupler.

**COUPLERS.**—Swell to great, swell to pedals, great to pedals.

Three composition pedals to great, and two to swell.

### Musical Opinion.

#### MILITARY MUSIC ON PARADE AND AT CHURCH.

Sunday Morning, 8.30, May 15.

SIR,—Roused by a bugle duet—sadly out of tune was it—I quickly clad my superior person and determined to accompany the local militia to the cathedral early service. Surrounded by a number of disreputable people, who seemed hardly to have slept off their previous night's debauch, and a few curious citizens like myself, I surveyed through the railings of the Shirehall the assembling men of war. I was delighted to see how a fortnight's good feeding and regular habits had filled out the jackets of the men, as I well remembered their first appearance, when every man's clothes seemed a possible fit for any other man, but certainly not its actual wearer. The band played with great spirit the church call. I am not one of those who object to military music on Sundays, but I do object to secular music on that day, and it is a wonder to me that commanding officers do not supply their bands with music for Sunday use that would not convey any associations unfitted for that "pearl of days." Now, the church call, to commence with, as most people know, is simply used because it has an imitation of church bells in its melody, while the thing itself is a bacchanalian catch, and its refrain running something like this—

"Tinkle, tinkle, goes the small bell,

To call the bearers home;

But the d—l a man will leave his can

Till he hears the mighty Tom."

Now, this is hardly the proper thing for a church call, and why a bell-melody could not be introduced into a more sober *réveille* I can't imagine. But the men have been called over and formed into fours and out again, and the peal of the cathedral is heard distinctly, borne on a refreshing south-wester. The word "quick march" is given, and off go the band with another, I presume, supposed appropriate ditty. "Meet me in the lane when the clock strikes nine," may possibly have some connection with attending early cathedral service, but nine o'clock in the song is, I think, meant to be "p.m." and not "a.m."; and besides, there is no lane, excepting Frog-lane, in the neighbourhood of the cathedral, and that I hope will soon be improved out of existence. Now would it not be in better taste were military bands on Sunday to play marches which savour less of the world; were such asked for they could readily be got. Some of the fine old Lutheran psalm-tunes, with a few introductory bars and chords, would make grand marches, and would certainly not grate on the ear, and would tend to disarm the criticism of the "unco' guid." Then, after the service, the band played "The Dashing White Sergeant." Now this, perhaps, is as fine a military quick-step as was ever written; but I certainly think that it is quite the wrong thing to be heard on Sunday morning in the year 1870. But perhaps the writer is narrowminded, and not competent to give an opinion. On arriving at the cathedral, I found all the men quietly seated, and congratulated myself on being about to hear a grand service; these men will all respond, I thought audibly, and they will most likely sing the Old Hundredth Psalm in bold unison, which will make the old vaults ring. But I was doomed to disappointment, for I found there had been a tinkering at a sort of bastard cathedral service. One of the clergy read in monotone, and some eight or ten voices answered him in a dreadfully constrained and artificial manner, while the other five or six hundred were mute as fishes. Now this is certainly a mistake. The cathedral mode of chanting the prayers is a very beautiful office, but it requires a trained choir and congregation to perform and appreciate it; while a mode similar to that adopted was neither one thing nor the other, and its use was certainly to hinder the great bulk of the men from responding at all. I know not who selected the chant that was used for the "Glorias" and "Te Deum," but a more vicious one could hardly be taken, seeing that one of the reciting notes was as high as D, and it went still higher. Any one who knows anything of male voices should know that few can recite on so high a note and keep in tune; in fact, the best authorities scarce ever write a reciting note higher than C, and then, of course, they always anticipate that female or boys' voices will sing the treble. In the case of the chanting, therefore, this was again left entirely to the few selected voices. The proper

chants for such gatherings one would suppose to be those of the best known strains that recite upon a low note, and founded on the old plain song model, or Gregorian, Anglicised. Singing the tune by male voices of such chants is not in bad taste, but to sing a modern flimsy single chant with a dozen gruff male voices is not pleasant. Well, I thought, I shall be pleased with the hymn tune, but here I again was to be disappointed. The organ gave out the tune of the Old Hundredth in a lively style, carefully eliminating the decent pauses at the end of each strain; and when the voices and instrument joined in the old familiar strain, the speed was so excessive that the organ and an energetic canon had the first strain or two all to themselves, and were forced to pull up and wait for the others, and a more sober and steady time was adopted. Now, nothing is more sure than that an uncultivated choir cannot sing and articulate words at a racing pace, especially when so large a congregation is at their heels. The fine old harmonies of the Lutheran Psalm tune will stand much prolonging; and, although I for one like it taken in a good quick tempo, it is no use doing so with a large mass of people. At the Crystal Palace they know how to do these things; but then they are musicians, and up to their business. The fact is, such a congregation will not be hurried, and they like to hear the chords they are singing. Now, I think I have criticised in a friendly manner military music at church and Sunday parade. It seems also to me that for such services special selections should be made, and shorter lessons read; but I fear I am now venturing out of my depth, and I will conclude before I do worse. The officers are just—Sunday, 6.30—being summoned to their mess, and a drum and fife have just intimated the fact to the district by playing "The Roast Beef of Old England." To a sensitive mind, and one who dines at one o'clock, this is not interesting; and I vote "The Roast Beef of Old England," noble air though it be, slightly out of place and keeping. Yours, A TYTHINGMAN.—(From the *Worcestershire Chronicle*.)

#### THE "PUBLISHER'S CONCERT."

THE peculiarity of its programme is, that while a few classical, or at all events standard works, be they vocal or instrumental, are introduced, the greater number are new publications, issued exclusively by the concert-giving firm. To this there would be no objection if all the music-publishing business in London could be done by one house, so that the best composers, as well as the second and third rate ones, would be obliged to have their works also published there. We could then reckon on having a fair selection by the best talent in the market put before us. Works by such composers as Balfe and Wallace, written years since, which both the general public and those having especial consideration for art would alike be glad of the chance of occasionally hearing, would stand side by side in the programme with new songs by "Flora," and "Pamona," and others of the same class that have yet to make their way. Let us not be misunderstood. We are quite cosmopolitan in our tastes, and have no special leaning to one composer or publisher more than to another; but in our estimation it is not fair—nay, it is not right—that, with the great opportunity which an entire evening and a room full of people affords of adequately setting forth the claims of sterling music, by whomsoever composed, the chance should be wasted, and the powers of good singers or players be limited to the interpretation of a number of compositions which it is possible may ultimately turn out to be successful, but which are as yet on the doubtful list. In short, we hold that it is derogatory to Art to make a concert the means of advertising newly-published works, to the exclusion of well-known good ones. If such things must be, it were wiser to establish a committee of publishers, who should jointly give their periodical concert, at which each should bring forward the best of the copyright works that he may have published since the last occasion. The public would then have an opportunity of sifting the wheat from the chaff, and a healthy stimulus would be given to musical art, and also to the publishing trade; for while, on the one hand, composers would feel that they had occasionally to compete with their equals or superiors for the ear of the public, the publishers would realise the fact that it is sound policy to pay a good price for a really good piece of music, which will carry its own recommendation at a hearing, rather than rest satisfied with inferior works,

hoping to make them "take" with the public by dint of recourse to exclusive opportunities of performance—a temptation to which, in the present state of things, publishers must be peculiarly liable.—*Theatrical and Mus. Review*.

#### Correspondence.

[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]

#### UNEDUCATED INDIFFERENCE.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—The letter of "Resonance" with reference to Mr. Scott and his works, is a warning which is I hope superfluous. The writer reminds us of the inexpediency of "halloing until we are out of the wood," and in this there may be reason; but I trust that Mr. Scott will not draw back, and that he will be supported—and architects who may follow his example—by churchwardens and their organists; the latter—I must speak truth—are within my experience quite as innovating and regardless of the true position of an organ as the clergy; and with many of the humbler of them, occupying the smaller and obscurer churches, the reason is that they are possessed of a spirit of uneducated indifference: they "mind their business" and do not care to move unless it be to lisp "ditto" to their clergyman, who very likely was kind enough to put them into a position for which nature or talent never fitted them. Who does not know such? Who has not seen organ after organ removed and spoiled without compunction by the obsequious fawning on the part of such?

The vista theory deserves to die, as die it will: there is no end to it if pushed to its logical conclusion. We might, after clearing St. Paul's of obstructions, insist upon having the eastern wall taken out to enjoy an uninterrupted view of the street beyond. Let the organ case be made light and slightly—under the direction of an architect: there will then be no more vista cry; but this has yet to be done, though beginning to be understood. It is as a great authority leaning to right views and bringing it is to be hoped as in former cases, a host of imitators at his heels, that Mr. Scott has so far earned the thanks of those who love serious music and the church organ.

Yours, &c.,  
A. TOWERS.

May 23.

#### A FOREIGN OPINION.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Your correspondent, "Verax," in his enumeration of sundry journals which chronicled the great success of Pierson's "Hezekiah" at the Norwich Festival, omitted to name the "Augsburg Gazette" (*Allgemeine Zeitung*), an article from which was translated in the *Musical Standard* for Sept. 18, 1869. Though far from wishing to insinuate that the correspondent of that journal (high as it stands in Germany) is in any respect one whose critiques are of more value than those of the *Post*, *Standard*, etc., the article in question yet is of peculiar interest, as being the testimony of a foreigner to the strangely disputed success of "Hezekiah," also as his own opinion of its merits as a composition.

I am, Sir, yours, &c.,  
G. HERMANN.

London, May 18.

#### CRITICS AND THE PUBLIC.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—The letter of Mr. Walter Williams presents more than one point of considerable interest. In the first place he appears to be unacquainted with the oratorio "Jerusalem," for he speaks of it, and of the exceptional hostility shewn towards it by the "Suburban Professor," as a man might speak of the Suez Canal, who had never seen it or examined into its real pretensions. Mr. Williams expresses his opinion that "Jerusalem" is dead and gone, "as far as any present public is concerned,"

thus leaving ample room for the conjecture that a *future* public may hold it in high estimation—which is equivalent to saying that the work is very possibly neither dead nor “done for.” The contradiction is worthy of note. My humble opinion is that if Mr. Williams knew that oratorio, he would not question the probability of its lasting many a long year and overcoming all its adversaries; for Mr. Williams is, I presume, a musician, and no musician can suppose that an oratorio containing pieces like the quintett (No. 19); the air “O that my head were waters;” the duet “The sons of strangers;” and the choruses “The eternal God” and “Then shall the virgin rejoice,” is in any serious danger of perishing. So far from being consigned to oblivion, it has taken a new lease of life, chiefly by means of your impartial journal and the eloquent criticisms on “Jerusalem,” which appeared there last year.

Mr. Williams seems to be a quiet (but keen) observer; he evidently has no great faith in certain composers, who for some years past have been written up into a sort of counterfeit popularity and illusory fame. It is equally plain that Mr. Williams has more faith in Mr. Pierson's powers than in those of the last-mentioned heroes; he puts the very pertinent question, “Could not Mr. Barnby and his people be Piersonized?” I cannot say whether they could be, but there can be no doubt that they ought to be. Mr. Williams did not, I think, fully consider the subject when he suggested that some new work of Pierson's (“Hezekiah”) might be made to go without orchestra, “by some small but efficient society, which would be only too glad to perform the work.” Is it likely that the composer would bring out his new oratorio, a selection from which was so successful at Norwich last autumn, without the proper appliances and means to boot? I should say not; and who could blame him? Why should he, of all others, such a master of instrumentation, be shorn of his beams and condemned to a meagre and inadequate interpretation of his ideas?

If Mr. Barnby can afford to lavish the most ample means on the illustration of Bach, a defunct German, surely he may do as much for Pierson, a living Englishman! It is singular that Mr. Williams should affirm that “it is too late in the day to talk of one or two newspaper scribblers hiding away works of real merit;” that sentence must have been written *currente calamo* with a vengeance, for it is a theory not supported by fact. We have, unfortunately, a standing proof that two or three such scribblers both can and do commit that high crime and misdemeanour, which is nothing less than treason against art; Hugo Pierson furnishes this proof. He has been systematically written down by two or three vixenish reporters—trembling for the prospects of their favourites—and has been treated with a harshness and injustice for which no censure can be too severe. What Mr. Williams says of the impossibility of Pierson's effecting great things in England as long as he buries himself in a petty German town, is true; but how is it that so gifted a man should find himself necessitated to remain there, instead of occupying the lofty position which he can so fairly claim in his own country? What has kept him all this time in Germany? The two or three scribblers whom Mr. Williams would fain consider unable to hide away works of real merit! It were well for the interests of British art if the power of those men to keep a great composer in the background were no greater than their critical acumen, or their power of comprehending the thoughts and aims of an original genius! I hope Mr. Williams will not take these observations *in malam partem*, but will revolve the subject, and strike out some happy suggestion, tending to bring Pierson's music before the London public without much more delay.

I am, Sir, yours, &c.,

Finchley Road, May 18.

AULETES.

#### EXPLANATORY.

TO THE EDITOR OF THE “MUSICAL STANDARD.”

SIR,—Lest your correspondent “Arion” should be tempted to expend a portion of his elegancies upon that other correspondent whose letter was signed “Troilus,” I should be glad to explain that he is mistaken in writing “The Suburban Professor *alias* Troilus,” as I have no connection whatever with “the house over the way,” nor any alias, indeed; so his eloquence must be properly directed or the mark may be missed. I fancy

the toad simile to be rather misplaced—surely “to toady” is not exactly to follow the path I have taken? However, I have taken the trouble to understand what I have been writing about; and I intend to continue to write (with your permission) toads, glowworms, and all the other stage properties notwithstanding. More anon from

Yours, &c.,

THE SUBURBAN PROFESSOR.

#### MR. PIERSON'S SONGS.

TO THE EDITOR OF THE “MUSICAL STANDARD.”

SIR,—Let me venture to give a hint to my brother professors: introduce Mr. Pierson to as many English home circles as possible. This is easily done; teach a few of his simpler songs to your more intelligent pupils, and there will be no fear of his being well received in any good society. I have tried this with marked success. “On a faded violet,” “Maid of Athens,” or “Claribel,” may do to begin with.

Yours, &c.,

May 24.

E.

#### PAST AND PRESENT. [No. 2.]

TO THE EDITOR OF THE “MUSICAL STANDARD.”

SIR,—I alluded to certain “reckless party statements” and unscrupulous tactics. I will give two or three instances. Some time ago several paragraphs appeared, in order to flood with light our dark and dreary ways. To increase the absurdity, the sifting and searching nineteenth century was chosen as the time, and practical, reasoning Manchester as the place for the experiments. One statement was:—“The fiat of Rome has gone forth against uplifted organs?” Now, mark the double-faced, sneaking character of certain partizans; they secretly look to Rome as an authority, and yet they say that “the western gallery is a Popish invention.” Here is dead lock No. 1. Who can reconcile this mongrel philosophy? The full Roman service could scarcely proceed without an organ gallery or orchestra, and yet she is blamed for the hole-and-corner system, as started by the Oxford extreme party. Flood of light No. 2 came in this shape—lofty, disdainful, and Wolsey-like:—“The position of the boy chorister is for ever unassailable, and the churchman's duty is merely to submit!” Here is reasoning for you, and convincing argument. Now I dare say it would be difficult to find one line of real canon law, enforcing the employment of boys: there are no doubt old documents which name the boys, and also masses for the dead; but our ritualists despise mere State-made law when it suits them, and they look to councils and the general acts of the Church, which are decidedly against them. Do they venerate the Pope? In his chapel, the very centre of Catholicism, they will not find boys. This is an implied “fiat” against them, and in most Romish churches the boys are absent. We claim a Greek origin for our ancient church, and some of the ritualists have fraternized considerably with patriarchs of late; but the Greek Church will have nothing to do with boys, and it prefers an adult male service. Here is “fiat” No. 2, for those who pretend to value general church practices.

The fact is, the arts progressed, and the church followed in art's footsteps. Music grew, like the flowers of spring, without waiting for councils and convocations, and women were found to be the “unassailable” sharers in the glories of harmony. Rome has therefore allowed what she could no longer hinder, but to illustrate the kind of medievalism prevailing formerly, I must take back my readers to the pages of old church history.

Yours, &c.,

CULTIVATION.

May 20.

#### NEED OF VIGILANCE.

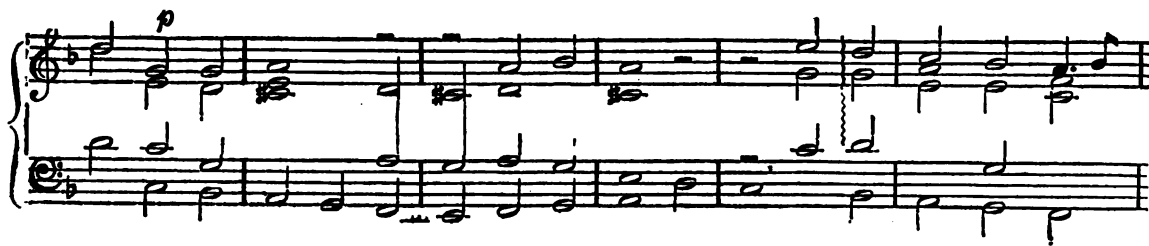
TO THE EDITOR OF THE “MUSICAL STANDARD.”

SIR,—I am very pleased at the able and zealous manner in which this question has been taken up both by yourself and correspondents: it has already had the effect of rescuing several notable instruments from the fate of being huddled into those detestable holes styled “organ chambers.” But I cannot concur with your very able correspondent “Resonance” in thinking it best to leave architects alone for the present, lest they be driven to continue to vent their dislike to the instrument; because I am

# Air (from Tenth Grand Concerto.)

HANDEL.

The musical score is written for a grand staff (treble and bass clefs) in 3/2 time, with a key signature of one flat (B-flat). The piece is titled "Air (from Tenth Grand Concerto.)" and is by Handel. The score consists of five systems of music. The first system begins with a forte (*f*) dynamic in the bass and piano (*p*) in the treble, followed by a pianissimo (*pp*) section. The second system starts with a forte (*f*) dynamic in the bass and piano (*p*) in the treble. The third system begins with a pianissimo (*pp*) dynamic in the treble and forte (*f*) in the bass. The fourth system starts with a forte (*f*) dynamic in the bass and piano (*p*) in the treble. The fifth system begins with a forte (*f*) dynamic in the bass and piano (*p*) in the treble. The score is written in a clear, handwritten style with standard musical notation, including notes, rests, and dynamic markings.





convinced that it is only by continuous efforts that the attention of parochial authorities will be aroused, and they themselves induced to decline submitting to the dictates of architects and others in a matter on which any one of ordinary intelligence can judge correctly for himself. Your last number, Sir, affords an instance of the necessity of vigilance still, for it seems that after all that has appeared of late in the *Musical Standard* on this subject, the Vicar of Kidderminster has induced his parishioners to remove their organ. We are not told what position the instrument in question occupies at present; we only learn such position "is not so good as it might be;" but seeing that an organ chamber is recommended by Mr. Hopkins, of Worcester, I can only imagine the poor instrument to be now frightfully smothered indeed for the "chamber" to afford it any better breathing room. It will therefore be very satisfactory if some one of your readers will tell us what situation the instrument at present occupies, as I have very grave doubts as to whether or not clerical or architectural fancy or blind obedience to fashion may not have successfully exerted its unreasoning influence over the parishioners, in inducing them to sanction with regard to the organ a course which most surely is alike opposed to the suggestion of sound taste and of common sense.

May 24.

Yours, &amp;c.,

F. CASTLE.

[We agree with our correspondent in thinking that the destruction mania should be opposed, "in season and out of season." Our readers have, and should make use of, every opportunity for bringing the remarks in these columns under the notice of vicars and wardens, as well as the members of parish vestries—many of whom would, from their ignorance of music, fail to know the opinions of musical people upon the point.—ED. MUS. STAND.]

## DR. CHIPP'S SKETCHES.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I feel much obliged to your correspondent "J. W. G." for his exceedingly polite and kind offer, but I fear he did not understand my letter—or maybe I did not put my foremost wish upon paper with sufficient distinctness. What I want to find out is where "Dr. Chipp's Sketches" are to be bought, who publishes them, in fact. I have used them in teaching, and should like to do so again if they are to be obtained. Again thanking your correspondent "J. W. G.,"

May 23.

I remain, yours &amp;c.,

W. J. W.

Nathaniel Waterall (Blackfriars).—Our columns are quite at the service of our correspondent for the expression of his views on the subject respecting which he inquires.

\* Correspondents are not to inter that their communications are necessarily rejected because they are not inserted immediately. Sometimes letters "set up" for the number in preparation, are crowded out at the last moment. We do not as a rule acknowledge as "received" those letters marked for immediate insertion.

\* Copies of this journal are on sale every Friday at Messrs. Chappell and Co., 50, New Bond Street; Mr. W. Cærnay, 81, Regent Street; Messrs. Mills and Co., 140, New Bond Street; and many others at the West-end of London.

\* Country correspondents are earnestly requested not to leave to Wednesday night's post anything they can possibly send on an earlier day. Our space on Thursday is very limited.

\* The *Musical Standard* is the only existing musical journal unconnected with the music trade. It is neither packed in trade parcels as a matter of course, and as a matter of course thrown aside unread, nor distributed gratis as the advertisement list of its publishers. It was established eight years ago as a musical journal for independent criticism, and such, it is almost superfluous to add, it has ever since remained.

\* We still find many correspondents doubting whether we care to receive items of original intelligence. To such we would say send us all you can. Be as brief as may be consistent with intelligibility; and write on one side of the paper only. Manuscripts will pass through the book-post, if there be no letter enclosed, at the following rates: 4 oz., 1d.; 8 oz., 2d.

## MADAME LONSDALE THEMAR'S CONCERT.

BENEFIT concerts rarely receive notice from us, as they are as a rule made up to keep a particular name before the public, and for nothing else. The concert of Madame Lonsdale Thémär, given at the Hanover-square Rooms on Wednesday se'n'ight, differed from the majority in some particulars. Of course there was a great deal of singing of the ordinary type. The concert opened with a "canto popolare" by Vianesi, which made us feel rather ignorant of the way of doing Italian peoples'-songs, when we discovered that a verse had first to be sung by a solo voice, and then the four quartet voices joined in, singing a melody in unison much as our street singers do: however, popular songs are much the same all the world over. Mr. T. Cobham sang Mozart's "Violet" very creditably; and Mdlle. Czerniel made her first appearance in this country, in an Italian canzonetta-polka, but was certainly nervous, and seemed to have a very thin voice, unless nervousness put her at a great disadvantage. Miss Edith Wynne brought forward two manuscript songs by Madame Dolby, and the second of them, "You said you wouldn't," was certainly a most taking ditty. This song, which somehow got into print suddenly in consequence of receiving an encore, was beneath contempt as music, but had the advantage of some uncommonly well-made words, considered from the popular point of view, and a rendering at the hands of the singer which was perfect, in its intelligence. The violin was represented by Herr Ludwig, who played the adagio from Spohr's Ninth Concerto and Paganini's "Moto Perpetuo" very well—the last particularly. With only the accompaniment of a pianoforte, a violinist may be said to shine and also not to shine: in a piece like the adagio of Spohr a little orchestral colouring is an immense set off, and without something of the sort is apt to get dreary; but in passages of display, such as go to make up Paganini's concert-piece, the standing alone is an advantage not to be ignored. Herr Adolphe Sjöden brought his harp, and performed some "Echoes of Erin" of his own composition, and a "grand march" by Parish Alvars. We are not familiar with this gentleman's name, but he certainly played Alvar's march very well. The Erin echoes were too much for us altogether, inasmuch as the only tune which seemed to have raised any particular echoes in that country from which Herr Sjöden has come to us was our old friend "The last Rose of Summer," and even some of these seemed to partake of the character of Paddy Blake's famous Hibernian echo, which in response to the demand "How are you?" gave "Pretty well, thank you!" We strongly advise this young and clever gentleman to play shorter pieces in future, and to keep one eye upon his audience. When chins begin to go down, and under lips to fall in, and signs of tears are seen about the eyelashes, it is time to leave off. As to the performances of the concert-giver and her pupil, Mdlle. Marie Bourgeois, which lent individuality to the evening's entertainment, the first named played (in addition to a piece of her own composition) Mayseder's trio in A flat, Op. 52, the last a trio dedicated to the Duchess of York by Kozeluch, Herr Ludwig and M. Vieuxtemps taking the string-parts. In the trio of Mayseder Madame Thémär played excellently; there was no illtreatment of the piano, and the tone and accent were all that could be desired. The beautiful slow movement of this work is entitled to especial praise, the violoncello solo with which it begins being delivered with great taste and feeling by M. Vieuxtemps. Kozeluch's trio, which might have almost been labelled "first time these forty years," was allotted to Mdlle. Bourgeois, with the before-named strings, and that young lady played it very well. Of course there was not the style nor the accent of Mdlle. Thémär in the playing, and the pupil has yet to learn the passion of her teacher; but could old Kozeluch have come to life he might well have admitted that things have improved since he left us. There was to be some more playing after we left, and more singing; but the trios were the points of attraction to us, and we heard them and came away satisfied. We must not close, however, without making mention of the very able way in which Herr W. Ganz presided at the pianoforte in such pieces as required accompaniment; his work was really well done.

BRIXTON.—On Tuesday last the St. Saviour's Choral Society gave a performance of Mendelssohn's "Athalie," at the Angel

Town Institution. This work has been so lately given at the same place, and under the same direction, that a few words only are necessary concerning it. Madame Emmeline Cole, Miss Adelaide Newton, and another lady whose name did not appear, were the principal vocalists. The duet "Ever blessed child," and the exquisite accompanied trio "Hearts feel that love thee," were given with much taste and feeling. The overture and march were played a little too fast; the latter was encored, and curiously enough—a mistake made the first time towards the end of the piece was also repeated! The choruses were in some cases well given, but the number of choristers was not large enough, although they were assisted by friends. The points were not well taken up, and the high notes too often shirked. Young societies should not attempt so large a work, but be content to do a little thoroughly well. The second part of the concert was certainly "lovely," for all the songs were "concerning love." Miss Adelaide Newton sang "It was a lover and his lass," and it could hardly have been placed in better hands. Mr. J. T. Beale in "The Vagabond" and "O Ruddier than the cherry," displayed his excellent voice to advantage. Mr. T. Rogers was encored in "Ellen Lorraine;" we rarely hear a more pleasing singer than this gentleman—he possesses a very musicianlike style. Madame Cole gave "A wealthy Lord," from Haydn's "Seasons," with capital effect. Mr. J. Harrison was an excellent accompanist; and Mr. Lemaire conducted. We had almost omitted to mention a kind of "buzzing" noise which was heard during the performance of "Athalie;" on inquiry we found it to have proceeded from an harmonium. The support afforded to the voices was not of the slightest use, as the instrument was hardly heard—why, we are quite unable to say.

HULL.—The Vocal Society gave their last concert for the present season on Friday night, the 20th inst. Selections were given from Balfe's "Bohemian Girl" and Gounod's "Faust." The principal characters in both selections were taken by local amateurs—members of the society—and most of them sang the music very fairly. Mr. J. Harrison was the basso in Balfe's music, and Mr. Vivian in Gounod's. Both gentlemen were exceedingly successful; they sang with care, and having excellent voices, their parts were very effective in music and in dramatic colouring. Mr. Rose Pexton and Miss Farbstein were the soprano singers, and Messrs. Moxon and Newton the tenors. The chorus—if not numerically strong—was well up to the music. The instrumental accompaniments consisted of pianoforte and harmonium only. Mr. T. Craddock, organist of the Parish Church, conducted.

WINDSOR AND ETON CHORAL SOCIETY.—The last concert of the season took place on Thursday se'night at the new concert room, Eton College (by permission of Dr. Hayne). Dr. Elvey's festival anthem, "The Lord is King," and "Acis and Galatea," were executed with considerable effect in the presence of a large audience. The artistes included Miss Blanche Cole; Mr. T. Hunt; Mr. Ramsbottom, of St. George's Chapel Royal; Mr. Mellor; and Mr. Christian, of Eton College. Dr. Elvey conducted; the organist being Dr. Hayne, and the leader Mr. Griesbach.

SUDBURY.—At a concert given at the Town Hall on the same date, by the Amateur Musical Society, Romberg's "Lay of the Bell" was very creditably performed with orchestral accompaniments; the solos being well sung by Miss Goddard, and Messrs. Watson, Goddard, and Westoby—members of the society. In the second part of the concert the principal items were Mozart's "Symphony in G," and Mendelssohn's "Wedding March," which were capitally played by the orchestra; and Messrs. R. T. Jeffries and W. L. Barrett (from London) contributed solos upon the violin and flute, which were much and deservedly applauded. Mr. A. Orlando Steed was the conductor.

SOUTH NORWOOD.—The Musical Society gave its fifth concert on Monday last, when Mozart's 1st Mass and Mendelssohn's "Hear my prayer" were performed. The solo in this last was very ably given by Miss Chatfield. In the second

part of the concert Mr. Steadman produced a great effect in Braham's song "The anchor's weighed," and again in Reichardt's "Love's request;" and this rather by quiet and tasteful singing than any attempt at the bombastic and startling. Ellerton's duet, "Wandering Zephyr" was very well sung by two ladies, named Comley, and received the heartiest applause of the evening, which, making some slight abatement on the ground of the comeliness of the young ladies referred to, may be taken to prove that really elegant music unaffectedly sung will always call up a welcome. Mr. Frank Laughlin has replaced Mr. J. S. Bates as accompanist, and made a very creditable first appearance at the pianoforte.

GREENOCK.—The fourteenth session of the Choral Society was brought to a close on Thursday in last week, by a concert in the Town Hall, under the conductorship of Mr. D. Middleton, Mr. A. L. Peace being accompanist and organ soloist. The local printed report sent us for insertion makes the following odd remark:—"The attendance of members was better than last year, and the spectacle of their entrance was one not likely soon to be forgotten. The personal graces and the chaste attire, these were of themselves extremely impressive, and no doubt gave a distinct tone to the feelings of the auditors throughout the performance which succeeded. Perhaps on no former occasion was there more to admire than in the musical effects produced last night; and that a sentiment of generous pride pervaded the assembly in listening to the results of local culture in this fine art there can be no reason for disguising; nor is it in the least egotistical to say that a feeling obtained which was defiant of rivalry from neighbouring communities. This, so far as the audience was concerned; as for the society, its members were there only to entertain their friends without affectation, without pretence, and if they kindled emotions other than those which should proceed immediately from the display of true art, they are not responsible for these." After a brief prelude on the organ by Mr. Peace, a sacred cantata, "Supplication," was performed; it is from the pen of Mr. Middleton, and was composed for the occasion. The individual vocalists and the choristers did ample justice to the work, which is warmly praised by the critic of the *Greenock Telegraph*. Next came Meyerbeer's grand march, composed for the coronation of the present King of Prussia. Mr. Peace (says the authority just cited) was thoroughly at home in its rendering, and carried all with him. "Mr. Peace has often delighted appreciative crowds in the same hall and from the same instrument, but we do not remember being more inclined to admire his manipulative skill than on this occasion." Mendelssohn's 42nd Psalm followed; and in this work the "orchestral effects were supplied by Mr. Peace so admirably that had the choice been offered of a complete orchestra, we believe the assembly would have rejected it from preference to the organ strains, which in many ears have not yet ceased thrilling." Dr. Bennett's "May Queen" formed the second part of the concert, and was efficiently performed and well received.

PERSHORE.—The seventh annual festival of the Pershore district of the Worcester Church Choral Association was recently celebrated at Holy Cross Abbey Church, when one hundred and forty-seven members of choirs belonging to the neighbourhood, took part in the morning and evening services. The sermon was preached by the Vicar of Kidderminster, and Mr. Ogle presided at the organ. At the conclusion of the service luncheon was served at the Music-hall, upwards of one hundred and eighty sitting down. The chair was occupied by the Vicar of Pershore. The evening service was held at four o'clock, when a large congregation attended.

WALSALL.—The members of the Walsall Choral Union gave a concert on Monday last in the Temperance Hall, which was crowded with a delighted audience. The first part of the programme consisted of Handel's "Acis and Galatea," performed in a style which would have reflected no discredit upon a company of professional performers. The second part of the programme consisted of a choice selection of vocal music. The principal vocalists were Miss Corke, of Wolverhampton, and

Messrs. Bywater and Harrison, the latter of whom possesses one of the finest bass voices in the kingdom, and whose rendering of "Hearts of Oak" elicited a most enthusiastic recall. As a whole the affair gave the greatest satisfaction.

**ROCHESTER.**—The fourth festival of the Church Choir Association for the Archdeaconry of Rochester was held in the nave of Rochester Cathedral on Thursday in last week, when thirty-one choirs, numbering over 700 voices, took part in the services. The clergy assembled in large numbers, mostly wearing surplices. The morning service commenced at a quarter to twelve, the surpliced choirs (248 voices) singing a processional hymn, the music by G. Joseph, of Breslau (1690). The bishop and clergy closed the procession. The Psalms were chanted to Gregorians, the *Te Deum* to chants by Hayes, Foster, and Beale, and the *Benedictus* to a double chant by Elvey. The hymn for the anthem was "Light's abode, celestial Salem" (from Hymns Ancient and Modern), music by Smart; that before the sermon, "Brightest and best," to a fine tune by E. J. Hopkins. The sermon was preached by the Bishop of the diocese. The afternoon service commenced at four o'clock, the processional hymn being "Saviour, blessed Saviour, listen while we sing," another fine tune by E. J. Hopkins. The chants for the psalms were Crotch in A, and a double chant by J. Hopkins, composed for the occasion. For the "Magnificat" the 6th tone was used, and the Peregrine tone for the "Nunc Dimittis." The anthem "O be joyful" (Hayes) was finely sang, the verse parts taken by the cathedral choir. After the prayers a hymn, "Lord in Thy name Thy servants plead" (Dr. Nares), was well rendered. In consequence of the death of the Dean of Rochester the last hymn in each service was changed; in the morning, "Our wasting lives grow shorter still" (Windsor) being substituted for "Praise the Lord, ye heavens adore him" (J. Barnby); and in the afternoon, the hymn "O God our help in ages past" instead of a hymn by Miss Procter, tune by Hiles. The Responses were Tallis's, and the Litany was sung at morning prayer, by permission of the bishop of the diocese. The whole of the music was most creditably performed, and the effect was only marred by the monotony and dreariness of the Gregorian chants (sung entirely in unison), that of the "Magnificat" more particularly, being taken at a very slow pace. Mr. J. Hopkins, organist of the cathedral, presided at the organ with his usual skill and judgment, Mr. E. J. Hopkins, of the Temple Church, conducting. At the conclusion of each service a funeral march was performed on the organ; that from "Samson" in the morning, and the "Dead March" in Saul in the afternoon. At the close of this most successful meeting, Mr. E. J. Hopkins gave a short "organ recital," to the great delight of his musical hearers.

### Cathedral Notes.

#### SERVICES AND ANTHEMS: FIFTH SUNDAY AFTER EASTER, MAY 22.

**LONDON (ST. PAUL'S).**—Morn.: Service, Attwood, in F; King, in F, continuation. Afternoon: Service, Attwood, in F; Anthem, "The Glory of the Lord" (Goss).

**WESTMINSTER ABBEY.**—Morn.: Service, Wesley, in E, throughout. Even.: Service, Attwood, in D; Anthem, "Hear my prayer" (Mendelssohn). Special Evening Service: Anthem, "O Lord, my God" (Malan); Service, Aldrich, in G.

**BANGOR.**—Morn.: Service, Wesley, in F; Anthem, "If with all your hearts" (Mendelssohn). Even.: Service, Wesley, in F; Anthem, "Try me, O God" (Haydn).

**BRISTOL.**—Morn.: Service, Hopkins, in F; Hymn. Even.: Service, Hopkins, in F; Anthem, "The King shall rejoice" (Handel).

**CARLISLE.**—Morn.: Service, Wesley, in E; Anthem, "He that shall endure" (Mendelssohn). Even.: Service, Hayes, in E; Anthem, "Praise the Lord" (Wesley).

**CANTERBURY.**—Morn.: Service, Fellowes, in D; Anthem, "Hear the voice" (Tallis). Even.: Service, Novello, in E; Anthem, "O give thanks" (Boyce).

**CHESTER.**—Morn.: Service, King, in F; Anthem, "Lord, we pray Thee" (Haydn). Even.: Service, King, in F; Anthem,

"In that day" (Elvey). Special Evening Service: Three Hymns only.

**CHICHESTER.**—Morn.: Service, Wesley, in F; Introit, "Not unto us" (Macfarren); Anthem, "How dear" (Crotch). Even.: Service, Wesley, in F; Anthem, "Blessed be the God" (Wesley).

**DURHAM.**—Morn.: Service, Calkin, in B; Anthem, "Thou visitest the earth" (Greene). Even.: Service, Calkin, in B; Anthem, "Plead Thou my cause" (Mozart).

**ELY.**—Morn.: Service, Whitfield, in E flat; Anthem, "O cast Thy burden" (Thorne). Even.: Service, Whitfield, in E flat; Anthem, "Praise the Lord" (Mozart).

**EXETER.**—Morn.: Service, Goss, in A. Even.: Service, Goss, in A; Anthem, "I have surely built" (Boyce).

**GLOUCESTER.**—Morn.: Service, S. S. Wesley, in F, throughout. Even.: Service, S. S. Wesley, in F; Anthem, "Praise the Lord" (Mozart).

**HEREFORD.**—Morn.: Service, Ouseley, in C; Anthem, "No unto us" (Aldrich). Even.: Service, Ouseley, in C; Anthem, "Blessing and Glory" (Bach).

**LICHFIELD.**—Morn.: Service, Elvey, in F; Anthem, "By Babylon's Wave" (Gounod); Sanctus, Kyrie, and Creed, Hatton, in E. Even.: Service, Walmisley, in B flat; Anthem, "The Lord is very great" (Beckwith).—Ascension Day, May 26. Morn.: Service, Tallis's Responses, with the organ; Wesley, in E, to end of Credo; Anthem, "Lift up your heads" (Handel). Even.: Service, Clarke, in A major; Anthem, "God is gone up" (Crott).

**LINCOLN.**—Sunday. Morn.: Service, Attwood, in F; Sanctus and Kyrie, Attwood, in F; Creed, S. Reay, in F. Even.: Service, Attwood, in F; Anthem, "The Lord is very great and terrible" (Beckwith).—Monday. Morn.: Service, Young, in G; Anthem, "Bow Thine ear" (Bird). Even.: Service, Young, in D; Anthem, "The Lord is the portion" (Webbe).—Tuesday. Morn. and Even. Service, Wesley, in F. Morn.: Anthem, "Lord, we pray Thee" (Haydn). Even.: Anthem, "As pants the hart" (Spohr).—Wednesday. Morn. and Even. Service, Clarke, in E. Even.: Anthem, "Day of wrath" (Dykes).—Thursday. Morn.: Service, Boyce, in C. Even.: Service, Novello, in E; Anthem, "God is gone up" (Crott).—Friday. Morn.: Service, Irons, in E. Even.: Service, Clarke, in E flat; Anthem, "Lord, bow Thine ear" (Mendelssohn).—Saturday. Morn. and Even. Service, Attwood, in F; Morn.: Anthem, "In Jewry" (Clarke). Even.: Anthem, "O where shall wisdom" (Boyce).

**LLANDAFF.**—Morn.: Service, Chants only. Even.: Service, Nares, in F; Anthem, "Rejoice in the Lord" (Purcell).

**MANCHESTER.**—Morn.: Credo, Best, in G; Anthem, "Lord, for Thy tender" (Farrant). Even.: Service, Kempton, in B flat; Anthem, "I will love Thee" (J. Clarke).

**NORWICH.**—Morn.: Service, Walmisley, in D, Anthem; "As pants the hart" (Spohr). Even.: Service, Walmisley, in D minor; Anthem, "Ye people rend your hearts" (Mendelssohn).

**OXFORD.**—Morn.: Service, Kempton, in B. Even.: Service, Kempton, in B; Anthem, "Sing ye praises" (Mendelssohn).

**PETERBOROUGH.**—Morn.: Service, Aldrich, in G; Anthem, "Thou wilt keep him" (Elvey). Even.: Service, Rogers, in D; Anthem, "Hear, O thou Shepherd" (Clarke).

**SALISBURY.**—Morn.: Service, Mendelssohn, in A. Even.: Service, Bunnett, in A; Anthem, "O where shall wisdom" (Boyce).

**ST. ASAPH.**—Morn.: Service, Boyce, in A; Anthem, "Behold how good" (Whitfield). Even.: Service, Whitfield, in E; Anthem, "Praise the Lord" (Hayes).

**WELLS.**—Morn.: Service, Cooke, in G. Even.: Service, Elvey, in A; Anthem, "Hear, O Lord" (Greene).

**WINCHESTER.**—Morn.: Early Service, "Te Deum" and "Jubilate," Skelton, in D; Second Service, Arnold, in A; Before Sermon, Psalm 104 (Handel). Even.: Service, Walmisley, in D; Anthem, "The Lord is my" (Arnold).

**WORCESTER.**—Morn.: Service, Nares, in F; Anthem, "O Death" (Handel). Even.: Service, Nares, in F; Anthem, "I beheld" (Blow).

**YORK.**—Morn.: Service, Walmisley, in C. Even.: Service, Walmisley, in D minor; Anthem, "Hear my prayer" (Mendelssohn).

TEMPLE CHURCH, LONDON.—Morn.: Service, Gibbons, in F; Anthem, "If with all your hearts" (Mendelssohn). Even.: Service, Gibbons, in F; Anthem, "The Lord is very great" (Beckwith).

LINCOLN'S INN CHAPEL.—Morn.: Service, Barrow, in F; Anthem, "As the hart pants" (Mendelssohn). Even.: Service, Barrow, in F; Anthem, "The wilderness" (Goss).

WINDSOR (CHAPEL ROYAL).—Morn.: Service, Travers, in F; Sanctus, Kyrie, and Creed, Elvey, in F; Anthem, "How lovely are the messengers" (Mendelssohn's). Afternoon: Service, Attwood, in C; Anthem, "God is our hope" (Greene).

SHERBORNE ABBEY.—Even.: Anthem, "I will magnify" (S. Williams).

WIMBORNE MINSTER.—Morn.: Service, Sullivan. Even.: Service, Wesley, in F; Psalms, Spofforth; Anthem, "Praise the Lord" (Scott).

CHESTERFIELD (PARISH CHURCH).—Morn.: Sanctus, Attwood, in E; Kyrie, Redhead, in E. Even.: Service, Parry, in D; Anthem, "The Lord is great in Zion" (Best).

HUDDERSFIELD (ST. PAUL'S CHURCH).—Morn.: Anthem, "Rejoice in the Lord" (Stevenson). Even.: Anthem, "Give the King" (Boyce).

JERSEY (ST. SIMON'S).—Morn.: Chants only. Even.: Service, "Magnificat," "Nunc Dimittis," Aldrich, in G; Anthem, "I have set God" (Blake).

LEDS (PARISH CHURCH).—Morn.: Service, Hopkins, in F; Introit, "Lord, for Thy tender" (Farrant); Anthem, "If with all your hearts" (Mendelssohn). Even.: Service, Ouseley, in E; Anthem, "God is our hope" (Greene).

MANCHESTER (ST. PETER'S CHURCH).—Morn.: Service, Clarke-Whitfield, in E; Anthem, "In Thee, O Lord" (Weldon). Even.: Service, Clarke-Whitfield, in E; Anthem, "O give thanks" (Purcell).

MANCHESTER (HOLY TRINITY CHURCH).—Morn.: Anthem, "If ye love me," Credo, etc., Hutton, in E. Even.: Anthem, "I waited for the Lord" (Mendelssohn).

OLDHAM (ST. JAMES'S CHURCH).—Morn.: Anthem, "Lord, what love have I" (Kent); Kyrie (Mendelssohn); Creed, Ross, in G. Even.: Anthem, "O rest in the Lord," "He that shall endure" (Mendelssohn).

## Foreign Notes.

Thierry, the French publisher of the operas of Meyerbeer, has just died in Paris.

Offenbach has written a three act piece for the Paris Gaity, by the name of "Le roi Carotte."

Carlotta Patti and her touring party have left the United States to undertake a progress in Brazil.

A great fusion of the management of European lyric theatres, that is, so far as the engagement of singers is concerned, is talked of in Paris.

Madame Adelina Patti has signed with M. Bagier, of the Paris Opera, for a further engagement, on her return next March from the cold North.

There is a vacancy for a harpist in the Conservatorio and Theatre at Strasburg—they are town appointments: the director of the Conservatorio is M. Hasselmanns.

A circular has been issued by the Commission of La Scala, Milan, strongly recommending the adoption of the normal diapason throughout all the theatres of Italy.

The famous or infamous Carpeaux group will forthwith disappear from the facade of the Paris Opera House. M. Gumery has been charged with the execution of a new group.

At Copenhagen such has been the success of "Lohengrin," that "Tannhauser" is to be forthwith attempted: meanwhile the spread of Wagnerism is displeasing to the Parisian critics.

A grand prize has been awarded to Cavaillé-Coll for his church organs, and also to Debain for harmoniums. The prizes were awarded in Rome in the presence of the Pope, his cardinals, bishops, and a great number of the diplomatic corps.

The Grand-Duke of Weimar has ordered "Tristan and Isolde" to be added to five other operas by Wagner designed to form the *repertoire* of the forthcoming model performances. "Impitoyable le grand-duc" exclaims "Le Menestrel!"

The youths of the University of Quebec have been mightily attracted by the performance of a ballet in which Lola Montes used to appear: the audacity of its chief performer attracted the notice of the police, who prosecuted the lady, and made her pay five and twenty francs for her unmeasured measures.

A grand popular concert has been given in the theatre of Prince Humbert at Florence, and was attended by the flower of Florentine Society. One hundred first-rate performers were led by M. Bulow; while the pianoforte playing of M. Jaell and his wife ensured applause which even to a Parisian critic seems to have "bordered on fanaticism."

The past winter has proved fatal to Parisian celebrities. To the roll of necrology must now be added the name of Dr. Cabarrus, a medical man whose reputation was derived from his knowledge of the voice. He was at once the friend and physician of all the notable singers of the time.

The official programme of the festival about to be held in Vienna to celebrate the Beethoven centenary, is already determined on. The *fête* will occupy four days, the 23rd to the 26th of October. "Fidelio" will be performed at the Court Theatre; the Mass in D will be given by the Society of Friends of Music; there will be a grand banquet, miscellaneous concerts comprising symphonies and vocal music by the master, and the principal artistes of the Hofburg theatre will perform his "Egmont." The greatest artists have been invited to participate in this noble manifestation, so as to give it a grandiose and solemn character, as our foreign friends phrase it.

## Table Talk.

A "History of the Pianoforte" has been recently published by Edgar Brinsmead. The work is illustrated with engravings, and contains an account of ancient music and musical instruments.

A writer in the *Theatrical Review* justly remarks that the royal History of England furnishes us "with more fitting subjects for the *Illustrated Police News* than a civilised nation would be anxious to exhibit in its National Gallery."

An American pianoforte maker has invented a colossal engine which is said to imitate the human voice "in all its registers," the shrillest notes as well as the most profound. The machine and its inventor are to visit Europe. "Sir" William Stevens is, according to foreign journals, the name of the inventor; but from what fount of honour he obtained his knighthood is, looking to the fact of his citizenship, not so clear as might be.

Some five and twenty years ago, when the "orchestra in church" was less of a phenomenon than it now is, the quaint old church of Selling, Kent, had its quaint and particularly rough old music. Now there is a choir consisting of thirty members, and their performances are so much appreciated locally that they were photographed *en bloc*, as we may say—and this on the occasion of a dinner given, in accordance with a very excellent custom, by a lady resident in the parish.

The fine peal of ten bells in the Parish Church at Sheffield has recently had its compass extended by the addition of two small bells, rendered necessary by the new chimers. The peal, therefore, now consists of twelve bells, and on Whit Monday several companies of change ringers from distant towns will ascend the tower for the purpose of allowing the public an opportunity of hearing the bells to the best advantage. The Vicar has kindly given his consent to the arrangement.

We are glad to notice the frequency of small and comparatively unostentatious meetings of country choirs for evening choral service. Regarding many of the larger gatherings it may be justly held that the musical result is in no way commensurate with the trouble expended upon preliminaries. Meanwhile more care should be taken to exclude all but grave and steady chants and sober hymn tunes with more distinctive melody about them than many now enjoying a fleeting popularity among the "authors' friends."

A singular instance of absence of mind occurred recently during the week evening service in a large provincial church. A deputy organist was officiating, and just after the singing of the "Magnificat" he popped his head over the curtain of the organ pew, and said peremptorily and loudly, "We'll do that over again!" It would seem that the gentleman was absorbed in the idea that he was officiating at a rehearsal, and not at a public service. To say that he was under the influence of wine, would be as ungenerous as to say that a clergyman would enter a pulpit under such influences.

In a short letter based upon a recent observation in this journal having reference to sensational church music (so-called) a correspondent of the *Clapham Observer* says:—"As I happen to be one among many persons who can vouch for the accuracy of the statement, and readily recognise the locality—not many miles from Clapham—I beg to observe that the style of music so justly commented upon was of a widely different character at that identical church so recently as last Christmas, since which period it may be worthy of remark, the late organist—a gentleman of ripe judgment and experience—had been summarily dismissed, being considered by the vicar as 'old-fashioned' and 'too slow' for the age we live in. He had, moreover, a propensity to indulge in Handel's Grand Choruses and Bach's Pedal Fugues; and eschewed all kinds of musical frivolity in the house of God. Verily times are changed, and comparisons are odious." The late organist was Mr. Edward Cruse, formerly of St. Barnabas, Pimlico.

A contemporary alludes to "an incredible statement that the Rev. C. T. Procter, Vicar of Richmond, has refused to allow the choir-boys of the parish church to sing at a concert in aid of the Richmond Infirmary, on the ground that they might be required to sing secular music. Is not this (it inquires) the same gentleman that refused to allow a fire-escape to stand in his churchyard, because he would not have such a thing in 'consecrated' ground? We have heard people object to sacred music at a concert, and the objection is at least intelligible, but an objection to secular music in the abstract is worthy of the worst days of Puritanism. Does Mr. Procter take fright at the word 'secular,' which has been so badly used in the Education controversy, or does he consider that a choir-boy is devoted to the exclusive service of the Church? In any case we should advise him in future to give his decisions without furnishing his reasons. It is always possible to imagine that there is a good reason for a plain 'No,' and no man is bound to make public his own intellectual aberrations."

#### Appointments, &c.

At the late meeting of the Freemasons of the Provincial Grand Lodge of Down, Ireland, Br. Arthur W. Horan, of Newry, was unanimously elected Grand Organist of the Province.

### Says.

(From the Tub of our own Diogenes.)

One of the vicars at Hull, I read, approves of honorary officers. Of course he refuses his own salary!

A clergyman said that he objected to surpliced choirs, as the surplice was the *exclusive* dress of the clergy! It turned out that he had never been to the universities (!) where future lawyers, physicians, and soldiers may be seen by hundreds in surplices, who have no thought whatever of taking orders, except in the way of pills, parchment, and pipeclay. When will public teachers be public learners?

Some years ago, when the performance of an oratorio in one of the Manchester churches was advertised, Mr. Gadsby, a well-known Baptist minister, adverting to it from the pulpit, said:—"The Church and the Theatre, which have been courting these many years past, have at length agreed and arranged to be married; the banns are published, the wedding-day is fixed, but I intend to stop the marriage, and the plea on which I shall take excep-

tion to it is that they are too near akin." These great sticklers for decency in others are not so particular themselves. One ranting preacher used to vary the solemnities by holding forth in his shirt sleeves, to shew his contempt for all vestments and customs. His musical ear was gratified by a publication of the most astounding doggerel verses; so that in avoiding the theatre, he introduced you to the circus and its chief speaker—the clown.

At a London meeting of the Church Association, a Rev. Doctor advised his rev. brethren to pay "more attention to acoustics and less to aesthetics." Another rev. speaker less sensibly said:—"There was a want of reality about singing prayers. What would a lady think if a gentleman, about to put an important question, began by singing what he had to say?" The comparison is far from happy: young people are often "sung" into sentiment and love making, and a lady would certainly not prefer a proposal preached at her in the usual high-flown, unnatural manner. Thus the satire cuts two ways. Use is the chief guide: every man accustomed to harmonious utterances is sure to prefer them to the disorderly gabble of the so-called "spiritual" services.

In a letter to the *Building News*, Dr. Zerffi, an authority in art, makes the following observation:—"I cannot but express my regret that young men who devote themselves to one of the liberal arts—architecture—neglect all higher training, and think themselves architects if they can draw up estimates, calculate the price of bricks and planks, make plans of cottages, thin-walled cheap dwelling houses, porticos without taste, pillars without style, and ornaments without sense. The effect of this cause is over-bearing, rule-of-thumb pride." Is this not also applicable to many members of another profession?

#### DOUBLE ACROSTIC. (No. 6).

She was not born when first his voice's ring  
Delighted audiences now grown grey:  
Yet now together on the stage they sing,  
I'll go and hear them both next week some day.

- (1) Eastward, eastward still he bent  
His weary steps, his thoughts intent  
Upon the spot t'wards which he went;  
Truly it was so—so it's no use talking—  
He thought that he to Heav'n could get by walking.
- (2) The ancients sought to find a talisman,  
And thought they'd found one in this mystic word,  
It ended just the same as it began;  
Of course we moderns think it all absurd.
- (3) Under the bridge the murky stream rolls fast,  
And then by a dark portal gaping wide,  
Grey walls rise up behind: in times long past  
Tyrants were wont within these walls to hide  
Those whom they feared or hated till they died.
- (4) First in a solo sweet soprano,  
Forte sometimes, sometimes piano;  
Then in a duo joins contralto;  
At last the tenor, bass, and alto  
Combine with forte, power, and might:  
This word expresses all aright.
- (5) He had a very funny Christian name,  
But when you're Smith, or Robinson, or Brown,  
And also John or William—why that clown  
Your namesake cousin may usurp your fame—  
So this old Architect, just as it *should* be,  
Had just about the scarcest name that *could* be!—G.

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# The Musical Standard.

No. 305.—VOL. XII.

LONDON, SATURDAY, JUNE 4, 1870.

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# The Musical Standard.

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LONDON, SATURDAY, JUNE 4, 1870.

PRICE TWOPENCE.

## THE IRREPRESSIBLES.

MID all the arrangements and organisations of society for mutual enjoyment or benefit we find the irrepensible individual—the fussy prominent character who conceives his presence, his advice, his counsel, and his assistance in every conceivable way necessary to the success of whatever is undertaken. If we look as an illustration to any society, association, or company, whether religious, commercial, or musical, we find in the midst of its management the identical representative of the character particularised. And fortunate it is there are such individuals. Without them, societies and companies, whatever their aim, might frequently drag on an unsuccessful career, or for the lack of vigorous main-spring languish out of existence. The irrepensible member of a society is generally the embodiment of indomitable perseverance. His cute attention measures the degree of interest his associates individually manifest in the cause in hand, and the extreme jealousy with which he protects his own notions naturally creates watchfulness on the part of his coadjutors, so that the result is a more uniform success than would attend upon the ordinary formal efforts of a committee devoid of any guiding or impulsive spirit. There is therefore a great deal of good to be extracted from the fussy bustling associate, and if he be always prominent on important occasions, and always in the front when distinction is to be the reward, he is generally on the other hand willing to relieve his coadjutors from all drudgery, and ready to take upon himself the performance of all the unpleasant duties of an undertaking—that is, if he is treated with respect, and has due homage paid to his exertions; in which case, if it be desirable to fully utilise the services of the irrepensible, it is always politic to use a little conciliation or flattery, any amount of which such people can take without surfeit. Many musical societies in the country owe their continued existence, and even prosperity, to the activity of the irrepensible. Many church choirs also owe their continuity to a similar cause. Bazaars and other kindred movements for raising funds for special purposes derive their vigour from irrepensible ladies or irrepensible bachelors, and here again the utility of the character is undeniable; so that in every case,

whether the irrepensible are ladies or gentlemen, their existence is an advantage to society. That such people have their shortcomings and are sometimes troublesome we do not deny; but these failings must be tolerated where the good qualities are preponderating, and those who feel the annoyance may by a little management and tact turn such annoyances to very useful account, as the ladies or gentlemen who cause them are generally actuated by the best motives. If we would more particularly indicate the irrepensible individual, we should look for him in some musical society, for there we should be very sure to meet with the exact man we are in search of. We shall find that he has been a member of the society almost from its formation. His abilities either as instrumentalist or vocalist are in all probability very commonplace, in fact below mediocrity; but he is nevertheless always at rehearsals, and is patronising to all around him, and in the particular part to which his voice is adapted he will be found foremost and ready, independent of the conductor or leader, to give the cue where point or effect is required in the singing. Such an individual will rarely attempt to sing a solo in public. He is generous enough to leave that distinction to more efficient hands. He has the sound discrimination which forewarns him of the ridicule he would bring upon himself by failure, and therefore avoids individual prominence in a public performance; but he is ever at hand to make one in a trio or a quartet, and we have seen the withering look of scorn which on an occasion such a person—a tenor—cast towards the basso at his right, who with a powerful voice fairly extinguished him, to the evident enjoyment of the occupants of the front benches of the audience; not that the audience had any feeling against the tenor, for they would have enjoyed the incident just as intensely had the basso been the weaker of the two.

We may find irrepensible characters also among conductors of musical societies. There is the quiet unpretending conductor who goes through his duty as unostentatiously as possible, but has, notwithstanding, both eyes and ears wide open to what his band and chorus are doing. He “picks up” every little fault, almost before it is committed, and has all his forces instrumental and vocal thoroughly under control. Contrast this musician with the demonstrative conductor—the man who is all motion, who makes his

duty a manual labour, and believes everybody to be under the impression that he is the soul of the orchestra, and that without him voices and instruments would alike be dumb. In such a person we have the irrepressible conductor, one of the greatest nuisances in an orchestra, and irrepressibleness in a form which is objectionable, for such a man rarely possesses the redeeming qualities associated with the characteristic in its other forms. There are likewise irrepressible organists, who are deficient in the commendable qualities of the ordinary useful man we have described. These irrepressibles are continually struggling to fix a standard of modern organ playing with themselves as leading examples, but they fail to pervert the taste that discriminates between the spurious and the genuine. In a variety of other aspects the study of the irrepressible element of society is much to be commended.

### ORATORIOS: RETROSPECTIVE.

**I**T is always pleasant to review the efforts made in the cause of art, especially if such efforts be rare; and therefore we feel it somewhat of a duty to look carefully at the work done at the Oratorio Concerts during the past season, now that they have come to an end for a time. We have always regarded the name "Oratorio Concerts" as rather a misnomer; but those who have the selection of the music to be performed, doubtless read the word oratorio in much the same sense as did those caterers for the musical public who in the days of Braham and Incledon, and Miss Stephens and others of our memorable singers were wont to give performances of a very mixed kind at the theatres during Lent. In proof of this we may tell that during the present, or rather the just completed season, one *Te Deum*, one *Mass*, one *Ode*, one *Masque*, one *Idyll*, one *Symphonic Cantata*, and one *Choral Symphony* have been heard by the public—whilst five oratorios proper must be included in the programme. But what has all this performance done for music? Although we consider the name of the concerts misapplied, we would not have the programme of any such society restricted to oratorio; we would not have the performances other than they are—at least not in their variety—for we regard this as their most valuable belonging; and but for it we might never have heard some of the most interesting of the works presented. The *Great Mass* of Beethoven was given as he wrote it, and enabled such of us as care to mark the calculation and discrimination of the master to form an esti-

mate of his power: this was a valuable opportunity, and was made the most of by admirers of the composer in his more abstruse moments. It was seen that the modifications usually employed in this country on account of the difficulty of the work really rub out the composer's ideas. When Beethoven carried his soprano voices to the topmost notes of their register, he did it deliberately—if he made a mistake in so doing—and without this strained shout, the brass instruments crashing in would be certain to obscure or rather obliterate the vocal element. Again, it was made plain both here and in the *Choral Symphony*, that passages unaltered are much more effective and practicable than those same passages cut about and distorted in the endeavour to make them easy.

If the performance of Bach's *Passions-Musik* had taught nothing else than the grand effect which may be produced by sterling hymn music well sung, it would have given a most important, and indeed impressive lesson; but it showed something unfamiliar in Bach's intense dramatic power; gave an insight into an old-new way of writing for instruments; placed before them harmonic changes little short of astounding; and made plain where not a few of the great had learned their greatest thoughts. The hymns were very springs in this dry land of meaningless gabble. That anything so pure, so surpassingly religious, had ever been heard in our churches, we disbelieve; or that even Bach's own congregation could give them with the finish and force they had at Exeter Hall: but, without looking into a very far future, it is perhaps not too much to hope that some clergyman, with more wisdom than his fellows, may see in them a precedent for a service of unusual grandeur. Upon the "*Acis and Galatea*" of Handel, and his "*Dettingen Te Deum*," both with the additional instrumentation, and—we may add—childish alterations of Mendelssohn, we made some remarks at the time of their performance; and we are even more firmly convinced than before that the principle of these additional accompaniments is wrong—and even were it right, that the work is not such as any man might be proud to own. Gainsborough's "*Blue Boy*" is a wonderfully fine picture as it stands, and Raphael's "*Madonnas*" are almost beyond praise: what would be thought of a "finisher" who carefully painted a bright red sash across the coat of the one, and brought down the others to the taste of our own day by furnishing them with mountains of hair and walking dresses? "*Jephtha*" was given—would that Mr. Barnby could let us hear it as truly as he has done Beethoven's pieces—and the "*Messiah*" and "*Elijah*." In the "*Seasons*" of Haydn was provided a rich treat for unprejudiced

hearers. Henceforward it will be of no use to place that work among the faded things of music. It has been talked about, and written about, by many who never heard one of its four parts, and some questionably genuine opinions of its composer's have been cited about angels *versus* mortals; but performance has settled all this kind of thing for a good while to come.

Last—and newest—Mr. Barnby's "Rebekah" has been performed, and has shewn the conductor in a new character. Taking all this into consideration, may we not say that we are much indebted to the Oratorio Concerts? They have been a substantial gain to many among us, especially to many of our younger men, in that they have brought into a certain familiarity compositions far too persistently shelved, and this with an evident disdain of the all-absorbing thought "will it pay?"

### Reviews.

"DON'T YOU REMEMBER?" Ballad. Written and composed by Charles Lawrence. London: B. Williams.

THIS is a simple ballad, both as regards words and music, and when so much has been said, there remains but little more to say. But we may add thus much; we would rather hear a straightforward little ditty like this, sung in an unaffected manner, than be afflicted by the performance of some pretentious composition without sound or sense (musically considered) at the hands of an ill-qualified singer.

"HEANDSHEANDES WALTZ FOR THE PIANOFORTE." By J. F. Borschitzky. London: Augener & Co.

EXTRAORDINARY! Here is a waltz with a literary introduction of—to make a guess—about two hundred lines, an inner title, a list of "dramatis personæ," and quite a flood of flats, sharps, and naturals. It is altogether beyond our ken: readers must buy for themselves, read for themselves, play for themselves, and—form their own opinions.

"MAGNIFICAT" AND "NUNC DIMITTIS." Set to Music in the Key of B flat for the Festival of the Sons of the Clergy. 1870. By Henry Smart. London: Novello, Ewer, & Co.

THIS service is one of the best (modern) written for the evening worship of the Church of England. In it Mr. Smart has entered upon a new phase of accompaniment, a phase which has grown out of the free organ part now common among expert organists; this consists in a special part for the grand tromba, which is to be found in most of our four-decked organs. He has treated this as if two solo trumpets were playing in concert with the organ, and to the effect so created is due the enthusiasm with which so many of the reporters of the festival at St. Paul's seem to have been carried away. The music is triumphant in character, and laid out upon a plan which would carry any quantity of voice or organ. Every church-musician should make the acquaintance of this service.

"MENDELSSOHN'S THREE PRELUDES AND FUGUES FOR THE ORGAN." Edited by W. T. Best. London: Novello & Co.

THE author of these organ pieces was wont to declare that he had a great reverence for print: could he see the pages before us his reverence would be greatly intensified—in a different sense—for rarely has such beautiful lithography been seen in connection with music. The edition is oblong in form, and the editor has taken great care so to lay out his work as to make good turns-over in all cases save the first. As it seems impossible there to turn the page without omitting an important part of the music, we may be allowed to suggest that this difficulty might have been got rid of by carrying three bars overleaf, or by so arranging the matter upon the first two plates as to have included the first five bars upon page 4.

- (1) "I'M A FISHERMAN BOLD!" Song. Words by J. E. Carpenter.
- (2) "THE MILLER'S MAID." Song. Words by L. S. Buckingham. The Music by Theo. Distin. London: Cramer & Co. (Limited).

IN looking over some of the songs which come before us we are driven to wonder where the poets catch their characters. Mr. Carpenter's "Fisherman" is much too reflective and over-educated; and unless "Miller's Maids" are very much more sentimental and appreciative as a rule than were those we have come across, Mr. Buckingham's prime speeches would only be met by a giggle and the exclamation "Lawk!" Mr. Distin has been much more successful in the first of the above songs than in the last, the melody is at least light and tripping. We cannot quite believe in "Why tarriest thou beloved?" as a recitative to a "Miller's Maid," and that is not the only high pitched sentence so set.

FOUR HYMNS, set to Music by E. Stourton Flint. London: Novello and Co.

THESE tunes are intended for the hymns "Brightest and best," "Hail the day," "For thee, O dear, dear country," and "From Greenland's icy mountains," and we may perhaps be allowed to say that the first line of the third of these hymns seems to us to border upon the lackadaisical and absurd. Surely some Englishman could be found with sufficient knowledge of his mother tongue to enable him to discover a word of two syllables fitted to stand in the place of "dear, dear!"—or we might admit three syllables and cut out the "O!" At the risk of being thought poetical, we venture to suggest "For thee, beloved country," as a better reading, and one entirely getting rid of the deary-me! element. But Mr. Flint will be getting impatient for his tunes as really the matter in hand. To some of his harmonies we object, and may instance the dissonance standing at the end of the third bar of "Brightest and best," which is really not harmony at all; and the chord of the diminished seventh at the commencement of the eleventh bar, which is really a chord of the added sixth, if properly put upon paper. To some other portions of his handiwork the same degree of objection does not apply: he has an evident feeling for rhythmic melody, and a desire to remove his harmonies

out of the ordinary tonic and dominant track—two things which all will feel to be of worth. A little more intimate acquaintance with the weak and strong forms of chords, more certainty as to correct musical spelling, and a knowledge of cadence would greatly help him forward.

### ORATORIOS AT CHURCH-LANGTON.\*

(Continued from page 251.)

The duty of a schoolmaster shall for ever be, not only to teach thirty boys reading, writing, and all the useful parts of arithmetic; but particularly to form their tender minds to virtue, to sow the principles of piety and religion in their hearts, and instruct them in all necessary truths relating to our redemption and the ways of salvation. He shall accustom them betimes to the worship of God both in private and public, shall exercise them in singing and chanting of psalms, and in every respect arm them with the "whole armour of God," the better to enable them to withstand temptations of every sort; and as their ages increase, and their minds and capacities open and enlarge, he shall shew them the grounds and reasons of what they have been taught to practise. He shall lay before them the nature and horrid sin of schism, and enforce the duty of unity in the church, the better to keep them stedfast in the faith, and not "be tossed about with every wind of doctrine, by the craftiness of those who lie in wait to deceive:" but he shall by no means put them upon critical disputes, or teach them to intermeddle with state affairs, and things that are too high for them. In short, he shall use all diligence to bring them up both in useful learning, and in the "nurture and admonition of the Lord." And by thus laying the foundation of a pious life in those entrusted to his care, he may lay also a fund of satisfaction for the complacency of his own mind, as well as administer comfort and satisfaction to their parents, who must rejoice to see their children, as they increase in years, daily increasing "in wisdom, and in favour with God and man." He shall read such a form of prayer as shall be presented to him, at eight or nine o'clock in the morning, another at twelve o'clock, except when there are prayers in the church, when both he and the boys shall constantly attend; and again, he shall pray in the evening at the breaking up. He shall see that the children meet at the school every Sunday morning, and also again after dinner, to follow him to church two by two in decent and comely order; and in case any neglect or refuse, shall have a power under the trustees to dismiss such non-complying boys, and put others in their stead; in which case the parents of the boys shall always have a right to appeal to the trustees at their annual meeting, lest the master should be actuated by prejudice, who shall reinstate or finally exclude such boys as they shall think proper. He shall keep an exact register of the children, the time and age of their admittance and dismissal, regularly to lay before the trustees at their annual meeting. He shall annually repair to Church Langton, and be present always the 26th of September; when he shall present the society with a copy of the register relating to the schoolboys, and also a testimonial of his good conduct signed by the trustees of the school he belongs to, at their preceding meeting of the 16th instant. He shall be time enough there to go in procession to the church, and in case of nonappearance, the Church Langton Society taking it for granted he can obtain no proper testimonials of his good conduct, shall by the visitatorial power reserved to them by these presents, expel such absent master, and give immediate notice thereof to the trustees, that they may elect another in his stead.

The mistress shall not only teach twenty girls reading, knitting, and all the useful parts of needlework and housewifery, but train their minds to virtue in the same manner as the master. She shall read the like form of prayer at the same times, and shall instruct them in chanting and singing of psalms, in every

respect exercising them in their Christian duty, that they may be early clothed with that purity and holiness which may make them adorn their future station of life.

These are the never-failing rules enjoined the master and mistress of those schools. It is required that all be healthy and clean, and that they be allowed no holidays except a fortnight at Christmas, a week at Easter, and a fortnight at Whitsuntide, as they are permitted to glean for their parents in the time of harvest, after having said one lesson in the morning.

And it is upon this further trust and confidence, and the agreement between Church Langton Society and — parties hereto, that the said — and their successors annually meet at — on the 16th of September for ever, at which meeting the conduct of both master and mistress shall be inquired into; and if they have neglected any part of their duty; if they suffer the boys or girls to play about with little or no care or notice, or be remiss or careless in bringing them forward; if they should prove otherwise than of sober life and conversation, ceasing to give good example to the children entrusted to their care; it is hereby made an unchangeable and never-failing rule, to remove such master or mistress immediately after it is found they have fallen into any scandalous irregularity of life, and give notice in the newspapers as usual, that a master or mistress, or both, is wanted: it being the chief design of all these foundations, that a more extraordinary piety and religious education than is found in common schools, may be ever kept up and observed. Expulsions of this kind are to be made as often as they appear necessary by the trustees, who shall assemble for the purpose, without waiting for the meeting of the 16th of September; and at this meeting, testimonials of their good conduct, if they are found deserving, shall be signed by them, for the master to present the visitor and trustees at Church Langton the 26th of September after, which shall be ever exhibited, for the satisfaction of the Church Langton Society, by finding morality is enforced by example and precept, agreeable to the founder's ardent prayers and desire.

And it is upon this further trust and confidence, that neither master nor mistress shall be discharged, unless three at least of the trustees are present at the meeting for the purpose. And as the removal of any officer, though justly deserving, is often attended with regret and pity, and may cause some to absent themselves from a meeting that demands such business;—as the glory of God, and our never-failing attachment to virtue, is the design of this foundation, and not the pleasing of men; if a number of the trustees should absent themselves, notice being given, so that there should not appear the requisite number to transact such business, a second meeting shall be appointed within twelve days after; and then the agent, or treasurer, or any person who shall be appointed, shall wait upon the trustees in person, and give them notice separately, that a meeting for such business will be such a day; the fixing of which shall be by the minister of the parish, who is a trustee or any other person that attended the foregoing meeting, or both. Or if they should neglect this, the meeting, it is ordered, shall be fixed by the churchwarden, or overseer, or any other inhabitant of the parish; when it will be incumbent upon him or them particularly to give notice to the trustees. And if after such notice there should again appear not a sufficient number of trustees for the expulsion of a master or mistress, or both, then the minister, or complying trustee, or both; or the churchwarden, or overseer, or any other inhabitant of the parish, who shall have proposed this second meeting for the aforesaid business, shall immediately give notice to the Church Langton Society; and for this, to avoid trouble, and that any inhabitant of the parish may know how to apply for redress, it shall be sufficient to signify their notice by letter only in the manner following:—

"To the Visitor and Trustees at Church Langton, Leicestershire.

"Gentlemen,—The trustees for the Hanbury charity at —, in the county of —, having had notice of the necessity of a meeting for the removal of —, have fixed the time and place of the meeting twice for such purpose, in pursuance of the obligation enjoined by the deed of trust: but as at either of the said meetings, none, or one or two only of the trustees have appeared, who alone have not a power to transact such business

\* "The History of the Rise and Progress of the Charitable Foundations at Church-Langton; together with the different Deeds of Trust of that Establishment. By the Rev. Mr. Hanbury. London: 1767.

as the nature of the meeting calls for, according to the original deed; having the good of our parish, the instruction of our youth, and their eternal welfare greatly at heart, and as we are commanded by our deed of trust, we give you notice of this, who are, Gentlemen,

"Your most humble servant or servants,

"A. B."

Upon receiving this letter, the Church Langton Society shall, as soon as possible, send an agent to inquire particularly into the merits of this cause, who shall return a true and exact report to them; and upon finding what had been laid to the charge of the trustees of the schools to be true, they shall, and they do hereby reserve to themselves a power of expelling such non-complying trustee or trustees, and investing the trusteeship in the hands of such other worthy gentlemen as they shall think proper. They shall also expel the said master or mistress in the usual way, and substitute others in their room; and thus restore peace, and put everything into regular order, according to the original intention of the founder. And as the salaries of the respective officers are by these presents sequestered from the time of the first meeting until the election of fresh ones, the said money may be given to the agent for his trouble, unless provision should have been before made for such contingent expenses; or it may be used in repairs; or if no such be wanting, be laid by to be used in repairs when they shall be wanting; or put to any other charitable use the trustees shall think proper.

And it is upon this further trust and confidence, that the trustees, and their successors for ever, take it by turns to be treasurers to this charity, continuing in the office for one year only, and regularly give up his accounts before the other trustees, at the meeting of the 16th of September, to his successor. Or if it be thought more proper, any neighbouring gentleman or tradesman may be appointed agent for the trust to receive the rents, pay the master and mistress their wages, regularly due, at the four great quarters of the year; at each of which the master shall have £6 5s. and the mistress £3 15s. as money is now valued at four per cent., and in this case such agent may be continued. He shall keep a regular book of accounts, to be laid before the trustees at their annual meeting, to be passed by them. However, this office may be undertaken by the minister of the parish, if he chooses it; as it will be ever a laudable employment; and he being ever a trustee, and ever upon the spot, none may be more proper.

And it is upon this further trust and confidence, that as often as interest-money shall sink, or the fund will not be able to bring in £40 a year clear money, as it is now valued at four per cent.; the trustees shall, at the death or removal of a master or mistress, or both, defer the election of a master or mistress, or both, until the designed salaries being put to interest, or laid out in purchase to join with the common fund, shall be sufficient, by its assistance, to bring in £40 a year clear money, as money is now valued at four per cent., and so shall continue from time to time, and at all times, as the fall of interest, bad tenants, fire, etc., shall lessen the strength of this foundation; that there may be for ever, except at such necessary intervals, a master and a mistress, with competent maintenance for the before-mentioned godly purposes.

Mr. Ella gives a story of Spagnoletti and Huerta. He says:—"In the year 1826 the famous Huerta, who astonished the English by his performances on the Guitar, was anxious to be introduced to the Leader of the Italian Opera Band—a warm-hearted and sensitive Neapolitan—Spagnoletti. The latter had a great contempt for Guitars, Concertinas, and other fancy instruments not used in the orchestras. He was fond of snuff, had a capacious nose, and when irritated would ejaculate 'Mon dieu, anglice, My cot.' On my presenting the vain Spaniard to Spagnoletti, the latter inquired 'Vat you play?' Huerta—'De Guitar-r-r, sare.' Spagnoletti—'De Guitar! humph (takes a pinch of snuff).' Huerta—'Yeas sare, de Guitar-r-r, and ven I play my adagio, de tears shall run down both side your pig nose.' 'Vell den, my cot' (taking snuff), said Spagnoletti, 'I vill not hear your adagio.'"

## Organ News.

LOWER CLAPTON.—On Wednesday se'nnight took place the opening of the new organ at Lower Clapton Congregational Church; an occasion attracting somewhat more than the customary amount of attention from the fact that the instrument was erected by Mr. Charles Brindley, of Sheffield; a builder whose reputation, although chiefly provincial, has made itself sufficiently known in the metropolis to induce a goodly number of connoisseurs to profit by the opportunity of becoming personally acquainted with the merits of his work. The player being Mr. E. J. Hopkins, it would be superfluous to criticise the performance, or to enumerate how the various points of the organ were displayed to the greatest advantage; we may, however, mention his accompaniment of the duet, "O lovely Peace," as one of the most noteworthy features of the entertainment. By the following programme it will be seen that a few vocal pieces were introduced—Organ: Chorus, "From the Censer" (Handel). Duet, "O Lovely Peace" (Handel). Organ, Slow movement in G (Beethoven). Organ, "In Native Worth" (Haydn). Organ, Slow movement in F (Mozart). Organ, Prelude and Fugue (Mendelssohn). Organ: Chorus, "Te Deum" (Graun). Recitative and Air, "For behold" "The People that walked" (Handel). Organ, Slow moment" (Haydn). Air, "O rest in the Lord" (Mendelssohn). Anthem, "As pants the hart" (Spohr). Organ, "Hallelujah" (Beethoven). The music for the organ appears to have been chosen chiefly with a view of exhibiting the variety of the soft stops. The following is a synopsis of the organ:—

GREAT ORGAN (CC to G).—Double stopped diapason, open diapason, rohr gedact, salicional (tenor C), principal, lieblich flöte, twelfth, fifteenth, mixture (four ranks), trumpet, clarinette (tenor C).

SWELL ORGAN.—Lieblich bourdon, open diapason, lieblich gedact, vox angelica (tenor C), principal, mixture (three ranks), horn, oboe (8 feet), do. (4 feet).

PEDAL ORGAN (CCC to E).—Open diapason, bourdon, bass flute.

COUPLERS.—Great to pedals, swell to pedals, swell to great. Three composition pedals to great, two do. to swell.

The position selected for the organ is an end gallery, and owing to the necessity for greatly curtailing the available space in order to admit the view of a window, difficulties of no ordinary character were entailed upon the builder. The instrument is divided, and the player sits at a console midway, and facing the swell organ; the bellows and blowing action lying beneath the flooring. On the exterior of the case are placed some of the open metal pipes of the sixteen-foot pedal diapason, and of the great open diapason. The woodwork of the case (a subject of special contract) is of solid oak of extraordinary massiveness and solidity. Of the quality of tone produced we cannot speak too highly. The effect of the eight-foot stops of the great organ, and of the swell oboe, is such as to afford a strong reminiscence of some of the organs of that excellent artist the late Mr. Bishop. The "lieblichs" and the "vox angelica" struck us as being most exquisitely voiced. The promptitude of speech shewn by the pedal organ, together with a certain *binding* quality afforded by the eight-foot bass-flute, supplies a satisfactory groundwork to the whole. At the close of the evening we found the reed-stops well in tune, having stood the temperature of a heated building in a most creditable manner.

LEYBURN.—A new organ, by Messrs. Conacher and Co., Huddersfield, has just been inaugurated with a special service. Mr. T. Berry, organist. The following is a synopsis:—

GREAT ORGAN (CC to G, 56 Notes).—Large open diapason, stopped diapason (bass), claribella (treble), dulciana, principal, wald flöte, fifteenth.

SWELL ORGAN (CC to G, 56 Notes).—Viol d'amour, rohr flöte, gemshorn, piccolo, oboe.

PEDAL ORGAN (CCC to E, 29 Notes).—Double open diapason, octave coupler.

COUPLERS.—Swell to great, swell to pedals, great to pedals. Three composition pedals.



## Correspondence.

*[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]*

## A PLEA FOR THE OLD BUILDERS.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Having observed that your columns are always open to the discussion of any question connected with our great church instrument, I am induced to inquire, through the medium of your paper, whether the following comparison, between the organs of Schmidt or Rénatus Harris, and those of the builders of our own day, has ever struck any of your readers as it has struck me. The tone of a Schmidt or a Harris is always quiet; however near to the instrument you may place yourself, you are never impressed with the loudness of its tone, but, on the contrary, with its calm and solemn dignity. This calm tone, however, must have in it a world of quiet power; for if, while the organist still plays on, you gradually recede from him, you are conscious of very little (if any) loss of tone, even at the end of a tolerably long church. You have thus a clear practical proof that those soft, yet stately stops do really fill the building. If you apply the same test to an organ of the present day, you are most likely to meet with this result; standing beside the player, all the stops, from the diapasons to the mixtures, sound loud and piping, but ere you reach the far end of the church, and that by no means a long one, the tone has become very sensibly less—nay, it may even be positively weak. This shews that while the modern stops are much louder than the old, they do not fill the building; that is to say they are less powerful, though more noisy.

Now this characteristic of modern organs is a manifest evil; for the organist must use effects which are harsh and disagreeable to his own ear, on the hypothesis that they will get "filed out" ere they reach the ear of a listener half way down the nave. In accompanying the congregation too, he will find that his instrument possesses no combination capable of giving adequate support to those who are more remote, without at the same time drowning, or at least distressing, those voices which are near.

Is there any known principle of acoustics on which this can be accounted for? If so, why is not that principle applied to remedy the evil? Were I to venture a guess at the causes of it, I should say the two chief ones were (1) too great pressure, or weight (as distinguished from copiousness) of wind, and (2), too great prevalence of fancy stops. Would not a pressure varying from two and a half to three and a half inches be much better than one varying from three to four inches? Might we not with advantage make three inches the maximum? Or to put the point to the test of fact, on what weight of wind do such organs by Schmidt, Harris, Snetzler, or Green, as have escaped "restoration," actually speak? Certainly harder blowing can never make a poor stop richer or a thin one rounder. Again, stopped diapasons are quite gone out of fashion; we rely now on lieblich gedacts or claribel flutes, while our open unisons abound with salcionals, vox angelicas, etc., often only to tenor C. It may be fairly questioned, too, whether the metal stopped diapasons so much in vogue answer their purpose half as well as an old-fashioned wooden ones would. They are brighter, perhaps, but they rob the organ-tone of substance. Doubtless a different style of voicing from that of the old builders named above, may have something to do with it; if so, would it not be well to cease "restoring" individual instruments, and to set about restoring the ancient style, than which nothing can be more beautiful or more sublime?

Yours, &c.,

May 30.

E. C. LYRA.

## "MEDDLE AND MUDDLE" AGAIN.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Dr. Newman was quite right when he said that "infallibility" was no new belief. He could have found it in the English parish as well as in the Roman Council. The endowed cleric too often considers himself above all law: he is the law-maker and the law-breaker, as may be most convenient; he is

Pope, magistrate, priest, curate, warden, organist, architect, clerk and sexton, in right of his office. Such an one dared to say that he had the "right" to dictate the music and architecture, whether he "understood" these sciences or not. His "right" and taste were doubted; but he proved that he had the "power," as you will hear. A Midland wag had tried a dangerous experiment; he wrote "nigger" psalmody, in order to disgust the people with bad music. Fatal error! The wretched stuff was seized upon as the best known addition to church music by the aforesaid cleric. The organist ventured to remonstrate gently, and to point out the incongruity in this style:—"Music has its sacred ark as well as theology. It has laws of grammar, form, and seriousness. The church style is not the secular style; and as you would object to read newspaper paragraphs or the last new novel in your pulpit, so I object to play the last new secular composition on the organ; although in both cases we might gain much popular applause, and attract a crowded auditory. I think you would not venture to design an arch in spite of the architect, which is a clear parallel case." This incontrovertible oration was considered "most impertinent," and when a new church was wanted, the chance was not thrown away. In the face of all experience, taste, knowledge, protestation and derision, the "right" to abuse power was insisted on; and to prove the organist's illustration to be unsound, there were erected—and may perhaps be seen for five hundred years—square windows in an otherwise beautiful new gothic church! Now, in time to come, who will really suffer for this! The architect; who knowing better, and loving his art like a faithful servant, should have preserved his name from contempt and his memory from the charge of treasonable servility, in thus basely surrendering the sacred keys of art's beautiful fortress.

Who will inquire for the parson's name centuries hence? The blame and the inquiry will be for the architect. It will never be supposed possible that an educated man, who resents the least intrusion with regard to his own affairs—who ridicules the ungrammatical "inspirations" of the secular preacher, who claims a special walk for himself in his sacred calling—should dare to invade the provinces of others, strain the bands of artistic endurance till they snap asunder, proclaim to the world his own arrogance and ignorance by a flagrant breach of universal laws, and thus do his utmost to ruin an ancient, beloved, and sacred institution in the eyes of an aggrieved and indignant people.

Yours, &c.,

May 28.

SENTINEL.

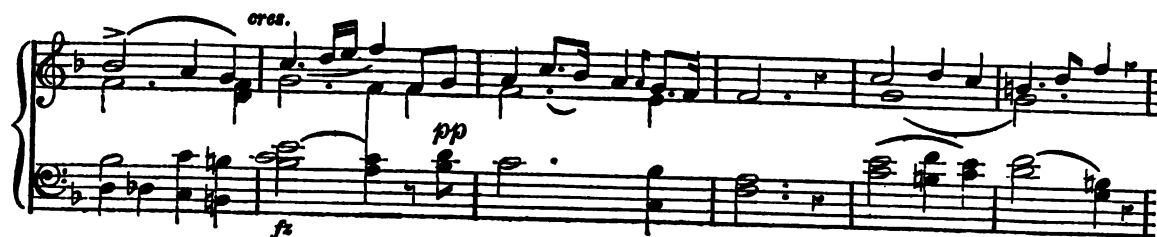
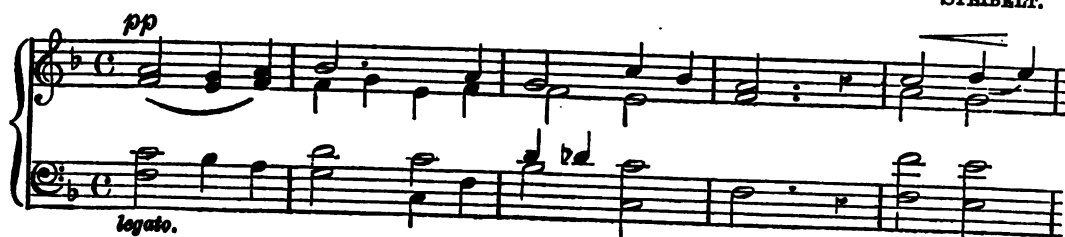
## ANOTHER VIEW OF "HEZEKIAH."

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—The controversy regarding Pierson's music has lasted so long as to attract the serious notice of the musical public. It has elicited much clever criticism and strong argumentation on the part of the composer's partizans, less so on that of his antagonists; a fact which should not be overlooked. The case lies in a nutshell; nevertheless it appears to me that the kernel has not even yet been fairly taken out and laid upon the table. Several highly significant circumstances have been almost ignored; for instance, it has been repeatedly said that certain London critics, so styled, have attacked Mr. Pierson in a most unjustifiable manner. At the same time there has not been, as far as I know, any mention of the one item which no argument, no Machiavelism, can testify: I allude to the shameless disavowal of the simple fact that Pierson's music has always been received with enthusiasm by the public. Reviewers are unfortunately permitted to express the most disparaging opinions of any given work; nobody can prevent that; well and good: perhaps one should rather say neither well nor good? But reviewers are not permitted to falsify, misrepresent, and distort absolute facts, much less to deny them altogether. This is the unpardonable sin which several London reporters have committed; I need only instance the late Norwich Festival, where a selection from Pierson's "Hezekiah" was eminently successful, the audience having testified its approbation of the work in the most unequivocal manner; which approbation was not only disputed, but flatly denied by the said gentlemen of the press. Such foul play would be incredible were it not too notorious. Nothing can justify it, not even bad music. But what shall we say to it where a grand

# Andante from a Ballet.

STEIBELT.



and noble composition like "Hezekiah" is thus traduced, where a patriot is thus basely robbed of his well-earned laurels? Is it not time that such a frightful state of things should be put an end to?

I went down to Norwich expressly to hear some of Pierson's music properly performed, the controversy about it in the columns of your journal having raised my curiosity to a high pitch. I can bear witness to the fervent admiration which was excited by the music of "Hezekiah," especially by the overture (a superb piece); the recitative and air "Hear me, ye Levites" and "One thing have I desired;" the magnificent chorus "This is the day which the Lord hath made;" the air and chorus "Pray for the peace of Jerusalem" (which was instantly and unanimously redemanded); the declamatory air "The virgin, the daughter of Zion" (very finely rendered by Mdlle. Tietiens); and the chorus "God is in the midst of her." I beg to assure you that all these pieces were received with loud and genuine applause—not that of a clique, as some few dared to affirm. That wretched subterfuge will not serve them; at all events I enter my solemn protest against a misstatement so gross. Indeed how could such music be coldly received? "Hezekiah" certainly contains passages which none but a really musical audience can fully appreciate; but it also contains such a profusion of delightful melody that the commonest amateur must enjoy it. I am not acquainted with any piece of music so intensely and dramatically expressive as "The virgin, the daughter of Zion," to which the grand scena "O Lord God of Israel" is a worthy pendant: the latter was admirably rendered by Mr. Santley, but it is of too striking an originality to be understood, unless by connoisseurs, at a first hearing. It is something entirely new, vast in conception, unique in form, not making the smallest concession to a vulgar taste; consequently it was neither fully comprehended nor warmly applauded. This was also the case with the tenor air "The angel of the Lord encampeth," which was well sung by Mr. Cummings, but was not well accompanied. And here I beg to direct your readers' attention to a point of much importance.

Mr. Pierson's critical assailants made a direful mistake (one which compromises their own reputation as critics) in denying, or ignoring, the splendid reception awarded to his music; but on the other hand they cannot fairly be blamed for not appreciating parts of it which were, I honestly believe, beyond their ken. Pierson frequently strikes out a new path for himself, and pursues it without troubling his head with the question "shall I offend the conventionalists?" There never yet was a genius who cared much about that, and seldom—or never—was there a critic who, by reason of narrow views, was not mortally offended thereby. Some few of our journalists were, I believe, weak enough to repeat the silly balderdash "Pierson is a follower of Wagner and the New-German School"; this kind of talk has too long been the fashion with us: any mild foreigner must of course be superior in talent to the most gifted Englishman. I have rarely been so diverted as with that frolicsome idea; for in the first place the thing is an impossibility, because Pierson follows nobody, imitates nobody. He has a style and manner of his own, which there is no mistaking, although it is not mannerism. In the second place to group together two such men as Pierson and Wagner is the climax of musical ignorance: Pierson is a profoundly scientific composer, and possesses an apparently inexhaustible fund of melody; Wagner's science is very superficial and imperfect, and he has not composed a single melody (*i.e.* an original one) which even courtesy itself can term beautiful. There is moreover this difference between Wagner and Pierson: Wagner has gone on for the last twenty years bringing out works which either produce no effect at all, or a very doubtful one, or a downright unpleasant one, upon the public; works which real connoisseurs invariably condemn and condemn; Pierson has had comparatively few opportunities of a fair hearing, but never failed in producing a great effect upon the audience, and no real connoisseur ever disparaged his works. I will venture to say that no true musician (not under the influence of the green-eyed monster) ever will either condemn or condemn them, for it would go against his conscience to do so.

When are we to be delivered from this plague of false criticism and cliquism? When will some of "the leading organs of the

press" be able to boast of reporters who can distinguish between paste and diamond, bombast and grandeur? I wonder whether a man may be deluded into the idea that he is a fine composer, and a critic of large and poetical views, simply because certain newspaper proprietors may have engaged him as reporter? Apparently he may; if so, I am sure I pity him, nor would I by any means laugh at him for it—if I could help it. But why write such nonsense as that about Pierson and Wagner? Why not give a little time to the study of music? Why will not the flounders consult some of their colleagues, by whose superior taste and learning they might profit so largely? That notion of Pierson following Wagner reminds one of the old joke, "Hesiod, you know, was a capital poet, though rather an imitator of Shensone."

In conclusion let me return to the main purport of this letter, and repeat with all emphasis: reviewers may publish their individual opinion of any musical work, be that opinion never so absurd, presumptuous, or stupid; but they have no right to abstain from due mention of the public favour with which that work has been honoured; to keep silence on such a point is not only to wrong the composer, but involves a breach of public duty which is inexcusable. The writer of a slanderous review should be scouted by all his *confrères*, for he brings them into disrepute; what claim have false witnesses to the confidence of the public?

Yours, &c.,

A LONDON ORGANIST.

Islington, May 26.

#### A REPLY TO "AULETES."

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—*"Auletes"* must pardon me for saying that I do know Pierson's "Jerusalem" quite well, and that whilst the head and front of "The Suburban Professor's" offending lay in saying that he "did not think much of it," I must go farther, and say that I really do not like it as it stands in vocal score; what difference the band may make to it I cannot tell. It seems to me that many of Mr. Pierson's songs have great merit, and go a long way farther than does the oratorio I have named. The bugle song ("The splendour falls on castle walls"); the *Warder's Song* in the Faust music, and many others contain passages of great beauty and originality, and will live, I am persuaded, long after we have ceased to quarrel over "Jerusalem." My remark about a work to go without orchestra has apparently been misunderstood by your correspondent. I intended to suggest that Mr. Pierson might compose a work with pianoforte, or that instrument in combination with the harmonium, of such proportions and requirements as should place it within the reach of the many choral societies with which this country abounds. These have little chance of engaging an orchestra, but do their work exceptionally well in many instances, so that a composer need have no fear for results. The cost of bringing out a work of the oratorio class is very great even to societies which are well established, and have the public ear; for although the chorus may be ready, if the band is to do its work properly there must be extra rehearsals, the present engagement fee only covering one attendance besides the concert; and each of these rehearsals may be estimated to cost from sixty to ninety pounds. Principals have to be paid extra, too, for new works, and not a few of them decline to study new music at all—to say nothing of the fact that not one in a dozen of them will come to rehearsal. I thought of these things when I suggested the work with piano, and feel convinced that its chances of frequent performance would be increased a hundredfold.

Of course I do not know what cabals may have driven Mr. Pierson to Germany, as my acquaintance with his music has only dated from the commencement of the controversy respecting his claims in the *Musical Standard*; but I cannot help thinking that some of these cabals must be imaginary: at any rate they do not exist now. German habits and those of our countrymen living at home differ considerably, and when Mr. Pierson came over to the Norwich Festival he appears to have proceeded upon the German plan, which was about the most foolish thing he could well do. But although there was a grand explosion of virtuous indignation upon what appeared to be very insufficient premises, the foremost

instinct of a home Englishman would have been to set his foot well down, and put his detractors to scorn: in Germany they seem to run away. Depend upon it, Mr. Pierson must ignore all these foolish cabal notions if he is to make an English name, and must come and take up his residence among us, and work for art just the same as other people do who desire to get on. Shall I be thought facetious if I say that in the day of the apotheosis of Mr. Pierson I am of opinion that the "Suburban Professor" will hold a foremost place? Without that dweller in the suburbs, I should never have seen a note of Mr. Pierson's music in all probability.

Yours, &c.,  
WALTER WILLIAMS.

Norwood, May 28.

### THE BELLS AND THE "PAASON."

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—A clever thing has been doing in our "sleepy city." Witness the following letter from the *Worcester Chronicle*:—

Sir,—On the day that the four bells, to which you lately alluded, were removed from St. Andrew's Church, I overheard the following dialogue in the street before the church. The speakers were too decently dressed women, whose views evidently had the entire sympathy of a knot of persons about them, who were gathered together to see the bells taken away. The bells were hoisted on a trolley at the church gates, waiting to be transported to their destination, wherever it may be:—

First Interlocutor: Where be they going to take them bells to?

Second ditto: To the station; they've been and sold 'em.

First (in amaze): Sold 'em! What for?

Second: Why, to help to pay for the restorationing of the church.

First: What a ——— shame! I b'lieve they'd sell the weathercock if they could only get him down. What's the good of restoring the church?

Second: That it may fill more, I s'pose.

First: There wunt be no more go after than used to go before, I know. Bells did 'liven us up a bit betimes; paason's doan't. I'd rayther they'd left the bells and took away the paason.

Here another feminine stander-by took up her parable in a *strongly* depreciatory vein, but I could not stay to hear further. I assure you what I have written is a correct version of what I heard, and you can publish it, if you please, as an expression of popular sentiment.

I remain, Sir, yours obediently,  
AN OLD PARISHIONER.

I think you will agree with me in thinking such transactions (this is not the first of the kind) shameful, as well as perhaps illegal. The following oddly written paragraph from a West of England paper points to another absurdity. It says: "MOOR-LINCH.—The pews in the parish church have been demolished, so that the pushing, and hustling, and breaking down of pews, which some have lately been guilty of, are no longer possible. The organ has been taken away, and a harmonium substituted for it, much to the dissatisfaction of the parishioners."

Yours, &c.,  
CASUS BELLI.

May 30.

### THE WORCESTER CATHEDRAL QUESTION.

THE following letter from Sir John Pakington has been made public:—

SIR,—Your article in the *Chronicle* of last week on the subject of cathedral restoration and the musical festivals makes it, I think, desirable that the present position of those questions should be made known.

You say truly, and very naturally, "a month has elapsed, and no sign of action has appeared." But action has been taken, and no time has, in fact, been lost. Such members of the restoration committee as were in London, held a meeting early in this month, which was also attended by Mr. Gilbert Scott, and Mr. Perkins, of Worcester.

At that meeting Mr. Scott was requested to revise carefully all his estimates for the remaining works, and thus to enable the

committee to know accurately what sum is really required to complete the restoration. Mr. Scott undertook the revision, but it is a work for which some time was, of course, fairly required, and the committee readily assented to his proposal to give us an answer in three weeks.

The committee will meet again to receive the answer on Saturday next, and Lord Lyttleton and I shall then consider what steps it will be desirable for us to take in fulfilment of the duty which we have undertaken.

I remain, Sir, yours faithfully,  
JOHN S. PAKINGTON,

"A London Organist" will see that we have inserted his letter minus some unimportant phrases which, unnecessary as they were to the thread of his communication, might possibly have afforded some persons just that opportunity of which they would only be too happy to take advantage. Meanwhile we hear of gentlemen of merit who have works (oratorios among them) in hand, and lack not only support to bring these out, but even the kindly offices of friendly correspondents to make them known to the musical public of this country, as has been so conspicuously the case with regard to Mr. Pierson!

\* \* Copies of this journal are on sale every Friday at Messrs. Chappell and Co., 50, New Bond Street; Mr. W. Czerny, 81, Regent Street; Messrs. Mills and Co., 140, New Bond Street; and many others at the West-end of London.

\* \* The *Musical Standard* is the only existing musical journal unconnected with the music trade. It is neither packed in trade parcels as a matter of course, and as a matter of course thrown aside unread, nor distributed gratis as the advertisement list of its publishers. It was established eight years ago as a musical journal for independent criticism, and such, it is almost superfluous to add, it has ever since remained.

PETERSFIELD.—An amateur concert was given on the 25th ult. in the Corn Exchange, Petersfield, Hants, in aid of the funds of the Cottage Hospital that it is proposed to establish in or near that town. The solo singing, especially that of Mrs. George Sumner, was remarkably good; and Mrs. Nicholson displayed considerable ability as a pianist in a performance of some of Mendelssohn's songs without words. Some part-songs and choruses were indifferently sung by a choir containing some excellent material, but evidently having no confidence either in themselves or their conductor. Indeed we are bound to add, in justice to the singers, that the shortcomings in the choral parts of the programme must be attributed to the inefficiency, both in previous training and in the discharge of his duties on the evening of the concert, of that functionary. Conducting does not consist in standing before a choir, and vaguely brandishing a small stick. The concert, which was advertised to begin at eight o'clock, did not commence until half-past that hour. The programme was long, and several pieces were encored, the audience dispersing at half-past eleven. The financial success of the concert was great.

HULL.—A grand concert of sacred music was given in the Music Hall on the evening of Thursday se'n'ight, the programme consisting of Handel's "Dettingen Te Deum," and selections from Haydn, Mozart, Rossini, Mendelssohn, and Gounod. The announced object of the concert was to aid the funds of the Southampton Training Ship; the real aim, however, was to be found in a desire to get up a concert independent of the two local societies. In one respect the promoters failed, and that was in the orchestral department, as the band was miserably deficient both in numbers and efficiency. The members of the band attached to the Harmonic Society proved true to their own society, and would not look at the special effort, proving thereby that at present Hull can only muster one orchestral band for the accompaniment of sacred music. In the vocal department, however, the concert was a success, especially in the choruses, which were all really admirably sung. The quartets and trios in the "Te Deum" were not satisfactory, but the solos were well delivered by Mr. J. P. Chatham and Mr. Vivian. The chief choruses in the selections were the "Gloria" from Mozart's "Twelfth Mass," Haydn's "Heavens are telling," and Handel's "Hallelujah." The duet and chorus "I waited for the Lord,"

from Mendelssohn's "Hymn of Praise," was also admirably sung, the duet being taken by Miss Farbstein and Miss Rose Pexton. Two other important features were the air "Cujus Animam," from Rossini's "Stabat Mater," and the recitative and air "Waft her, Angels," from Handel's "Jephtha." The latter was sung by Mr. Alfred Kenningham, the former by Mr. Moxon, of the Holy Trinity Church choir. Both were undoubtedly well rendered, and received encores. In both cases the accompaniments were given on the harmonium. Mr. Craddock, organist of Holy Trinity Church, conducted, and as before stated the vocal part of the concert gave very great satisfaction. The orchestra was crowded; and as many of the singers were strange to such a performance, great pains must have been taken with the rehearsals.

**NEW WIMBLEDON.**—Through the activity and enterprise of a number of gentlemen, amongst the foremost of whom is Mr. E. Sheriff, a well-known musical amateur, a commodious hall has been erected in this locality, and a series of musical entertainments given of a much higher order than is usual in the suburbs, with one or two notable exceptions. Of the hall itself we may say that it combines excellent acoustical properties and appearance, with economy of construction. At the concluding performance of the season on the 30th ult., an extensive programme was prepared by the indefatigable secretary (Mr. C. E. Sheriff), and although some of the items lacked novelty, the class of both vocal and instrumental music was much above the average. Mr. John Howell, an accomplished amateur, contributed Corelli's celebrated Giga in A, with considerable taste, also joining Miss E. E. Sheriff in Spohr's Quatuor, No. 1, as a pianoforte duet; this young lady took a large share in the evening's entertainment, accompanying all the vocal music, and taking part with Mr. Levey, a most finished player, on the violoncello, and Mons. Gerard, a talented flautist, in the "Emperor's Hymn" of Haydn's, and an exquisite sonata of Pleyel's, both as trios, in which much care was displayed. Of the vocalists, Miss Michelmore would do well to cultivate her intonation, otherwise her singing was not without merit; in the part singing Messrs. Wilks, Sheriff, and Keyste acquitted themselves, with slight exceptions, efficiently, and the last named gentleman received well merited applause for the buffo song, "La Danza," by Rossini.

### Cathedral Notes.

#### SERVICES AND ANTHEMS: FIRST SUNDAY AFTER ASCENSION DAY, MAY 29.

**LONDON (ST. PAUL'S).**—Morn.: Service, Turle, in D, throughout. Afternoon: Service, Turle, in D; Anthem, "Lift up your heads" (Handel).

**WESTMINSTER ABBEY.**—Morn.: Service, Aldrich, in G, throughout. Even.: Service, Attwood, in C; Anthem, "O give thanks" (Boyce). Special Evening Service: Anthem, "O give thanks" (Aldrich); Service, Arnold, in A.

**BANGOR.**—Morn.: Service, Monk, in F, and Ouseley, in D; Anthem, "Lift up your heads" (Handel). Even.: Service, Eldon, in C; Anthem, "O behold the work" (Greene).

**BRISTOL.**—Morn.: Service, Croft, in A; Hymn. Even.: Service, Elvey, in A; Anthem, "Hallelujah" (Beethoven).

**CARLISLE.**—Morn.: Service, Boyce, in G; Anthem, "God is gone up" (Croft). Even.: Service, Hopkins; Anthem, "He was cut off" (Handel).

**CANTERBURY.**—Morn.: Service, Hopkins, in F; Anthem, "If ye love me" (Tallis). Even.: Service, Hopkins, in F; Anthem, "God is gone up" (Croft).

**CHESTER.**—Morn.: Service, Wesley, in F; Anthem, "Lift up your heads" (Handel). Even.: Service, Wesley, in F; Anthem, "The Lord will comfort Zion" (Beethoven). Special Evening Service: Three Hymns only.

**CHICHESTER.**—Morn.: Service, Attwood, in F; Introit, "The Lord reigneth" (Macfarren); Anthem, "Clap your hands" (Greene). Even.: Service, Hayes, in E; Anthem, "Hallelujah" (Beethoven).

**DURHAM.**—Morn.: Service, King, in C; Anthem, "God is gone up" (Croft). Even.: Service, Cooke, in C; Anthem, "He will swallow up death" (Wesley).

**ELY.**—Morn.: Service, Garrett, in D; Anthem, "Lift up your heads" (J. L. Hopkins). Even.: Service, Garrett, in D; Anthem, "He was cut off" (Handel).

**EXETER.**—Morn.: Service, Croft, in A. Even.: Service, Elvey, in A; Anthem, "In that day" (Elvey).

**GLOUCESTER.**—Morn.: Service, Nares, in F, throughout. Even.: Service, Nares, in F; Anthem, "God is gone up" (Croft).

**HEREFORD.**—Morn.: Service, King, in B flat; Anthem, "Lord, who shall dwell" (Rogers). Even.: Service, Stainer, in E flat; Anthem, "The King shall rejoice" (Hopkins).

**LINCOLN.**—Sunday. Morn.: Service, Cook, in G; Sanctus, Kyrie, and Creed, Travers, in F. Even.: Service, Cook, in C; Anthem, "In that day" (Elvey).—Monday. Morn.: Service, Aldrich, in G; Anthem, "Lord, who shall dwell?" (Rogers). Even.: Service, Aldrich, in G; Anthem, "I was glad" (Purcell).

—Tuesday. Morn.: Service, King, in C; Anthem, "O praise the Lord" (Bennett). Even. Service, Kelway, in B; Anthem, "With angels" (Pring).—Wednesday. Morn.: Service, Paddon, in G. Even.: Service, Maurice, in E; Anthem, "Turn Thy face" (Attwood).—Thursday. Morn.: Service, Barrow, in F; Anthem, "O God of my Father" (Mason). Even.: Service, Barrow, in F; Anthem, "O give thanks" (Wesley).—Friday.

Morn.: Service, Creighton, in E. Even.: Service, Creighton, in E; Anthem, "Unto Thee" (Elvey).—Saturday. Morn.: Service, Bridgewater, in A; Anthem, "Why do the Heathen" (Kent). Even.: Service, Bridgewater, in A; Anthem, "The Lord is my Strength" (Handel).

**LLANFAFF.**—Morn.: Service, Chants only. Even.: Service, Russell, in A; Anthem, "O God, the King" (Smart).

**MANCHESTER.**—Morn.: Service, Credo, Hopkins, in B flat; Anthem, "Seek ye the Lord" (Bridge). Even.: Service, Hopkins, in B flat; Anthem, "But Thou didst not leave" (Handel).

**NORWICH.**—Morn.: Service, Wawn, in A; Anthem, "Praise the Lord" (Boyce). Even.: Service, Arnold, in A; Anthem, "King all glorious" (Barnby).

**OXFORD.**—Morn.: Service, Hopkins, in B. Even.: Service, Arnold, in A; Anthem, "He was cut off" (Handel).

**PETERBOROUGH.**—Morn.: Service, Ouseley, in G; Anthem, "Our conversation" (Gilbert). Even.: Service, Aldrich, in G; Anthem, "God is gone up" (Croft).

**ROCHESTER.**—Morn.: Service, Marsh, in D; Anthem, "Lift up your heads" (Handel); Introit and Kyrie, Blow and Hopkins. Afternoon: Service, Heathcote, in B flat; Anthem, "Cry aloud" (Croft).

**SALISBURY.**—Morn.: Service, Ross, in F. Even.: Service, Ross, in F; Anthem, "In that day" (Elvey).

**ST. ASAPH.**—Morn.: Service, King, in F; Anthem, "O give thanks" (Rea). Even.: Service, Kelway, in B minor; Anthem, "God is gone up" (Croft).

**WELLS.**—Morn.: Service, Mendelssohn, in A. Even.: Service, Hayes, in E flat; Anthem, "He was cut off," "Lift up your heads" (Handel).

**WINCHESTER.**—Morn.: Early Service, "Te Deum" and "Jubilate," Chants; Second Service, Oakeley, in E; Before Sermon, Psalm 24, Miller. Even.: Service, Cooke, in C; Anthem, "God is gone up" (Croft).

**WORCESTER.**—Morn.: Service, Ouseley, in A; Hymn. Even.: Service, Ouseley, in A; Anthem, "He was cut off" (Handel).

**YORK.**—Morn.: Service, Travers, in F; Hymn. Even.: Service, Travers, in F; Anthem, "The Lord is King" (Boyce).

**TEMPLE CHURCH, LONDON.**—Morn.: Service, Hopkins, in F; Anthem, "God is gone up" (Croft). Even.: Service, Hopkins, in F; Anthem, "Let God arise" (Greene).

**LINCOLN'S INN CHAPEL.**—Morn.: Service, Child, in G; Anthem, "Thou art gone up" (Handel). Even.: Service, Child, in G; Anthem, "God is gone up" (Croft).

**WINDSOR (CHAPEL ROYAL).**—Morn.: Service, S. Elvey, in A; Sanctus and Kyrie, G. J. Elvey, in A; Creed, Goss, in D; Anthem, "God is gone up" (Croft). Even.: Service, Hopkins, in F; Anthem, "The wilderness" (Goss).

SHERBORNE ABBEY.—Even.: Anthem, "Thou art gone up" (Herbert).

WIMBORNE MINSTER.—Even.: Service, Arnold, in A; Psalms, Barnby; Anthem, "Lift up your heads" (Handel).

BRADFORD (ST. JOHN'S CHURCH).—Morn.: Introit, "Come and let us return" (Jackson). Even.: Anthem, "God is gone up" (Dr. Croft).

CHESTERFIELD (PARISH CHURCH).—Morn.: Sanctus, Attwood, in E; Kyrie, Redhead, in E. Even.: Service, Parry, in D; Anthem, "O risen Lord" (Barnby).

GRANTHAM (PARISH CHURCH).—Morn.: Psalms chanted; Kyrie, Gounod, in D. Even.: Psalms chanted; Anthem, "Lift up your heads" (Handel).

HUDDERSFIELD (ST. PAUL'S CHURCH).—Morn.: Anthem, "God is gone up" (Croft). Even.: Anthem, "I looked and lo" (Stevenson).

LEEDS (PARISH CHURCH).—Morn.: Service, Hatton, in E; Introit, "Jesu, my Lord;" Anthem, "God is gone up" (Croft). Even.: Service, Hatton, in E; Anthem, "The King shall rejoice" (Hopkins).

MANCHESTER (ST. PETER'S CHURCH).—Morn.: Service, Best, in F; Anthem, "Above all praise" (Mendelssohn). Even.: Service, Best, in F; Anthem, "The Lord is King" (Ouseley).

OLDHAM (ST. JAMES'S CHURCH).—Morn.: Anthem, "If God be for us," "Lift up your heads" (Handel); Kyrie Eleison, Sanctus, and Credo, Ross, in G. Even.: Service, "Magnificat" and "Nunc Dimittis," Monk, in A; Anthem, "Hear my prayer" (Mendelssohn).

A work on the "Cathedrals of England" has been taken in hand by a Birmingham publishing firm. Its purpose is to offer short accounts of our cathedrals, with photographic illustrations of their most famous parts. The cathedrals which have been so treated are those of Canterbury, Durham, Ely, Exeter, Gloucester, Lichfield, Lincoln, Peterborough, Salisbury, Wells, Winchester, York, and Hereford.

LINCOLN CATHEDRAL.—A country paper devotes an article to a description of "A Wonderful Building,"—that is, the model of Lincoln Cathedral made by a poor farm labourer out of old bottle corks. It took ten years to build up this cathedral of corks, cut and filed to look like stone; and a million corks were consumed in the erection. It produced £800 when at the Exhibition of 1862, and has gained its inventor a yearly income ever since. Altogether he calculates that he has reaped £3,000 from the structure.

### Foreign Notes.

A new operetta having the exceedingly original title of "Adam and Eve!" has been produced by Paul Heyse, and successfully put upon the boards at Munich.

Shanghai, not hitherto remarkable for musical associations, is to have its Philharmonic Society, founded by Remusat, the flautist. May it afford the Celestials celestial music!

An oratorio by Victor Elbel, the Münsterbau, intended to depict the building of the celebrated cathedral of Strasburg, has been performed and received with enthusiasm in the town.

Rubinstein has set out for Berlin, and is expected in Paris for the winter. "Un peu moins de réclames pour M. Antoine Rubinstein!" testily remarks a French musical writer respecting his often-talked-of opera.

Among the practical results of the Beethoven Festival at Vienna are promised the creation of a fund for the succour of distressed professionals, and another sum for the erection of a suitable monument to the mighty master.

Among the bequests of the benevolent Peabody was one for the foundation in Baltimore of a Conservatorio or Academy of Music, one of the chief objects of which will be the furnishing a gratuitous concert every fortnight. At one of these a young pianist—Cecilia Gaul by name—obtained much success in a Beethoven concerto.

The St. Cecilia Society of Bordeaux has offered a gold medal worth 300 francs for a "Stabat Mater" for orchestra and choir, with solos, duets and choruses, and organ accompaniment *ad libitum*. The successful work is to be performed in the best manner possible, and will remain in the archives of the society. The competition will close on the 30th of November. We may add that we cannot charge ourselves with noticing any applications on the part of correspondents with reference to this affair.

A Japanese custom has been travestied unhappily in Vienna, a youth connected with the Vienna Opera House having shot himself in consequence of a love affair. It appears to have been arranged between him and his antagonist, a lieutenant, that each should wear a glove on the left hand, and whoever was seen in the street by the other without the said glove, should kill himself. The unlucky youth committed the "happy despatch" accordingly, and enquiries are making for the unprincipled lieutenant.

### Table Talk.

The church of All Saints, Evesham, is about to be restored.

Owing to the fact of a misunderstanding with Madame Adelina Patti, M. Wachtel has requested Mr. Gye to release him from his engagement at the Covent Garden Italian Opera.

Echo hears that the University of Oxford has the intention of creating honorary musical degrees, and that Sir Michael Costa, Mr. John Goss, and Mr. Arthur Sullivan are to be the first recipients of these new honours.

The ninth festival of the Diocesan Choral Union is to be held in Canterbury Cathedral on the 14th instant. There will be about nine hundred choristers; and the nave of this noblest of noble churches is to be "seated" for the accommodation of worshippers.

Barnby's "Rebekah" and Benedict's "St. Peter" will be produced at the forthcoming Birmingham Festival. The first-named work—of which we have already spoken favourably on the occasion of its recent production here—will also be performed at the Festival at Hereford.

There was recently an election for the organistship of the old parish church of St. Giles, Newcastle-under-Lyne. There were only two candidates out of the number selected to compete who put in an appearance. Mr. J. J. Mathews, of Cotes Hall, officiated as umpire, and decided in favour of Mr. Halfyard, of Crewkerne, formerly assistant-organist of Exeter Cathedral.

A country critic, eulogising a "Te Deum" composed by a local organist, expressed himself as follows:—"On Sunday morning there was performed in — church, for the first time, a new 'Te Deum,' composed by the organist, Mr. —. We shall be much surprised if this fine composition does not hereafter rank as high as Jackson's well-known setting in the estimation of the musical public. Mr. — has most successfully combined grandeur and pathos in his rendering of this song of praise; and all the new harmonies which have been introduced since the time of Jackson have been worked into the composition with great skill and effectiveness (!)."

Respecting the Cathedral organ, Mr. W. Glover writes as follows to the *Manchester Courier*:—"As I was one of those who directed attention to organ matters, I should wish to stand perfectly clear of blame, and to deal frankly and fairly with the public. Forewarnings are better than after apologies. The rood-screen is undoubtedly the best place for the organ, but I do not by any means guarantee that the singers, when removed to the choir, will be 'understood of the people' in such a very wide nave. To avoid the havoc of alteration, I should therefore provide a duplicate set of keys at the back of the organ, in case of necessity; also an arch or canopy, as in York Minster, over the head of the organist, so that he might hear less of the organ and more of the voices, especially in the delicate duty of chanting. With these provisions, I doubt not that the proposed changes will meet with very general approbation."

We notice that the Rev. C. H. Davis in the *Rock* has given a short but learned letter (on the subject of the Genevan preaching gown) in which he remarks that he "should be sorry to consider cathedrals as models for parish churches." "For example," he observes, "the Bishop has less power in them than in any churches in the diocese!" And very wisely ordered is this too, say we, little as we find to admire in some of our ecclesiastical or political arrangements. Let us for a moment fancy the state of cathedral music (and music is the prop of the cathedral system, the one thing that has caused its preservation even in its present mutilated guise) were any single crown-or-minister-appointed prelate allowed by his unreasonable edicts to turn established order into disorder, intellectual and sublime ritual into the *ad captandum* and sensational vulgarity most in favour among the half-educated among the public and the press.

Trifles lead alike to conversions of the soul or revolutions of the body (politic). We read in a daily paper that the origin of dissent in Wales was due to the fact that in the reign of James I. a gay vicar of Llanfaches, named Wroth, was so affected by the death of a friend who had given him a new harp on the very day on which he was to have heard him play it at a festival gathering, that he suddenly changed from a light-hearted troubadour to an austere divine. The fervour of his preaching brought the Welsh peasantry from all the neighbouring counties (and made them what they are!) If the teaching of this austere ascetic coupled music with his own past wickedness, and if the *Rock*, in adopting the anecdote, would wish to adopt his teaching of the heinousness of cheerfulness and music, we are sorry for bigotry that can pretend to see ill in one of the Creator's gifts to man.

Derby is holding its Exhibition of Art and Industry. Not the least attractive feature in the Exhibition, observes the *Illustrated Midland News*, is the daily musical performance by the excellent corps of musicians under the leadership of Mr. Waring. Music, poetry, and painting theoretically, though seldom, it is to be feared, in practice, go together: the former and the latter art certainly harmonise at the Derby Exhibition, where the only interference with the music of Auber, Verdi, Offenbach, Strauss, and Gungl (!) is the incessant thumping of the ribbon-loom. Of course we are all grateful to that distinguished mechanic M. Jacquard for his invaluable invention; but when the plaintive strains of "Dites Moi" or "Voici le Sabre" are bewitching us by the lovely melody of the one and the exciting theme of the other, we candidly confess that we wish M. Jacquard and his loom with the 2,500 cards at the bottom of the Atlantic Ocean, whither in our heart of hearts we consign them!

There is rather a notable literary coincidence (remarks *Figaro*) between the leading idea of George Eliot's "Legend of Jubal," in this month's *Macmillan*, and that of the "Man o' Airlie," in which Mr. Hermann Vezin is now performing at the Globe. In the poem the inventor of the musical art, after long wanderings, returns home to find himself forgotten personally, although a grand festival is being celebrated in his honour:—

"The immortal name of Jubal filled the sky,  
While Jubal lonely laid him down to die."

In the drama the Scottish poet appears, after many years' absence, just at the moment when a monument is being erected to his memory, and is himself spurned and neglected. We are very apt to make a great fuss about the "glorious memory" of certain great geniuses, but it is by no means certain that if they were with us in the flesh we should treat them much better than our contemporaries did. We dare say, if the heroes whose dust-covered monuments adorn St. Paul's could return to earth, they would not be permitted to see their own memorials, if they happened to be in those parts of the cathedral not open to the general public, without a tip to the vergers, prove their identity as they might; and as for Sir Christopher Wren, he would inevitably be charged for seeing the whispering gallery.

An annual festival of ancient church music took place recently at St. Clement's Church, Spotland, Rochdale. At the conclusion of the service the Bishop of Manchester preached from the 108th Psalm, 1st verse. The prelate remarked that he did not think he should be using language either extravagant or unscriptural when he claimed for those high manifestations of human genius and human power a divine origin, when he asserted them to be the elements in God's great and provident gift of inspiration, not

in the special and limited sense of the word in which it was applied to prophetic utterances, but one of those gifts of God which constituted the general patrimony of man, which more immediately concerned them that day by the ascension of our blessed Lord, and had become the special heritage of the Church. These gifts, although the patrimony of the world, were the special heritage of the believer. In the hands of the natural man they were merely powers. In the hands of the spiritual man they became sublime. Like other powers they might be, and they were abused, prostituted, desecrated; but this gift of music—this gift which had some secret affinity with the higher and spiritual instincts of the soul—had received a cultivation, a development in Christian times and within the pale of the Christian Church such as were unknown, undreamt of before. Not only had the greatest musical composers—Handel, Mozart, Beethoven, and Mendelssohn—been born within the Christian era, and within the sphere of the Christian Church, but their mightiest efforts had been evoked by Christian feelings and dedicated to spiritual ends. Some would attach no importance to this subject, which by others would be looked upon with delight, as of every good gift coming down from God, a fact not without its significance. Surely it was a terrible mistake that our old Puritan forefathers, as their historian informs us, wished to banish from their worship organs and "curious singing," as they called it, as only proper for Popish dens, and, in fact, renewing Judaism.

#### Appointments, &c.

Mr. Worsley Staniforth, of King's Sutton, near Banbury, Oxon, has been appointed organist to St. Paul's Church, West-street, Brighton.

### SNAPE.

(From the Tub of our own Diogenes.)

Answer to the Double Acrostic (No. 6) in the last number:—

PATTI. MARIO.

- (1) P i l g r i M
- (2) A b r a c a d a b r A
- (3) T o w e R
- (4) T u t t I
- (5) I n i g O (Jones)

Correct solutions from O. P. Lindon, E. Cruse, J. J. M., W. Williams, J. T. Griffin, E. W. Makin, and J. F.

A very poor light was thrown over Byron by Harriet Beecher Stowe's scandal.

A French paper trying to spell the word "love" tells us that the success of "I love you!"—the new valse by Jules Klein—has surpassed all anticipation. Our contemporary has stumbled upon a capital motto for the Income Tax Collectors under the benignant "loweing" or loving sway of the present Chancellor of the Exchequer!

So great was the interest once shewn by royalty in this country to the public performance of music, and especially of sacred music, that the programmes of the Concerts of Ancient Music were always sent to the King for his previous inspection: they were much indebted also to his musical taste and knowledge; nor was it until in a later reign silly music "to tickle the ears of my Lady This or my Lady That" was allowed to be introduced, that the concerts seriously deteriorated.

A critic writing in 1823, mentions a first-class concert at which he was present, when after the anthem by Orlando Gibbons "Hosanna," came "Shepherds, I have lost my love," and when the chorus "For unto us" was succeeded by 'Soft Cupid,' wanton amorous boy!"

BREAKFAST.—EPPE'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite. The "Civil Service Gazette" remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected coconos, Mr. Eppe has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Made simply with boiling water or milk. Sold only in  $\frac{1}{4}$  lb.,  $\frac{1}{2}$  lb., and 1 lb. tin-lined packets labelled.—James Eppe and Co., Homoeopathic Chemists, London



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PRICE TWOPENCE.

## THE OPERA SEASON.



AT the end of ten weeks of the operatic season, we have only made a little way towards the realisation of the magnificent visions disclosed in the prospectuses; yet the season has been unusually lively. At Covent Garden, nineteen works, but including no novelty, have been played; at Drury Lane, which was three weeks later in the field, twelve operas with two novelties, Weber's "Abu Hassan," and Mozart's "L'Oca del Cairo." That these works have met with no great success can only be attributed to the constancy towards their old favourites of the English public, who, unlike the Athenians of old, are, as regards operas, rather averse to seeing or hearing some new thing. A musical minority, however, will feel very grateful to the director for producing the pieces in question, which, if merit were to be a criterion of popularity, ought to take precedence of many much better known works. "Abu Hassan" shows Weber much influenced by Mozart; but it contains music as melodious and expressive as any of his later works. Except a protest against the allotment of a tenor part to a lady, involving any amount of transposition and alteration and a gross perversion of the effect intended, we have nothing but praise for the performance. The "Oca" is, as might be expected, more interesting than Weber's work, for the patchwork nature of the piece is by no means so apparent as we might suppose from the way it originated. The doubts which have been expressed in some quarters as to the genuineness of the music seem to us quite unjustifiable, for no one can listen to any "number" without detecting Mozart in scores of phrases, and many passages will be at once recognised as having been used again in "Don Juan" and "Le Nozze." The first act contains much that is worth hearing, particularly two airs for the soprano and tenor and a lively duet, but the second act, which Mozart left in a far more complete form, is very superior, and the opening quartet and more especially the finale are so fine that to have been the means of making them known ought to procure the pardon of Messrs. Wilder and Constantin from the strictest purists. We do not much admire Signor Bottesini's recitatives, which though obviously imitations of Mozart, are monotonous and rather tiresome.

To that portion of the audience who take more interest in the singers than in the work, the chief feature of the performance was the début of Mdle. Pauline Lewitzky, and a more promising débutante has not been seen or heard for a long time. With a very pleasing and graceful appearance, and gifted with a voice singularly tender and expressive, this young lady sang in so excellent a style, with such just intonation and true feeling, that she at once enlisted the strongest sympathies of the audience in her behalf. She acted too with an ease and vivacity quite wonderful in one who had never before appeared on the stage: if she continues to study as carefully and as soundly as she must have done hitherto, there is no young singer of our day so likely to attain a foremost place in the rank of operatic artists. The other parts in the "Oca" are all thoroughly well filled, and a particular word of praise is due to Mr. Lyall, whose humour in the trifling part of the Slave is very amusing and thoroughly artistic. We hope "L'Oca del Cairo" is not destined to drop out of the repertoire. But the chief event of popular interest has been the appearance of the second Swedish Nightingale in the part which made the reputation of the first. We do not profess to care much for Meyerbeer's "Robert," that heterogeneous compound of chivalry and devilry, peasant girls who represent the principle of good, and heavy fathers who impersonate the spirit of evil, dancing nuns and gambling knights, blaring trombones and clanking chains, red fire and brimstone, vulgar sensationalism and immorality, with a strong infusion of French sentiment as represented by the irrepressible "O ma mère." Though we doubt whether the opera can ever regain the popularity it once enjoyed, Mdle. Nilsson's Alice will draw crowds this season: nor is hers the only part which is excellently played at Drury Lane; the Isabella of Mdle. Ilma di Murska and the Bertram of Signor Foli being worthy to match with the Alice, who in the grand scene at the cross rises nearer to the sublime than any operatic artist we have ever known. The subordinate parts are all carefully filled, and the whole performance is one of very superior excellence. In our opinion a finer work, and one perhaps even more finely performed, is Gounod's "Faust," in which Mdle. Nilsson has more scope for exhibiting those characteristics of poetry, grace, and tenderness in which she has perhaps never been

excelled. It would be worth M. Gounod's while to see his master-work as played at Drury Lane, where four out of the five principal parts are filled by the very best possible representatives, and the chorus and orchestra are extraordinarily good.

At Covent Garden nothing has been played that is not quite familiar except Cherubini's magnificent "*Medea*," which we were unfortunately not able to attend, and which ought not to be shelved to make way for "*Norma*" and the "*Trovatore*." We will therefore notice the new singers who are unusually numerous this season. Mdlle. Sessi proves to be, as we anticipated, the only one who has attracted much notice; yet, although we all know that "beauty draws us with a single hair," we suspect the directors have hardly found that the young lady's *chevelure* draws a full house of *blasé* opera-goers. Mdlle. Sessi is a pleasant looking young lady with a very nice quality of voice, a good deal of skill in using it, not an atom of dramatic talent, and boundless confidence; in short, a very respectable and useful mediocrity, and beyond that we doubt if she will ever get. The other new comers at this house, Mdls. Olma and Madigan, and Signor Urio have been quite successful in a small way, but the chief supports of the house are still Mdls. Patti and Titiens, whose attractions are luckily far from being exhausted. At Drury Lane Madame Volpini is a very competent *prima donna*; Madame Monbelli a very fluent and intelligent singer, but on the stage she sadly lacks confidence, and her singing wants that point which only ease and confidence can give. The third lady, Mdlle. Réboux, hardly escapes being described as a failure; her voice is worn and husky, and marred by an incessant tremolo, and her performance is only redeemed by an occasional display of really dramatic power. The band is very good at both houses, but both would bear a reduction in number, especially of the noisy instruments. When will managers and conductors learn that to have a band which nearly drowns the voices in loud passages is not the way to secure a fine performance? The chorus at Drury Lane is unquestionably superior, more particularly the male voices; what the Covent Garden phalanx will become by the end of the season, with six performances a week, we shrink from conjecturing. Signor Vianesi, the new conductor, is a very capable *chef*, but he would improve the performances he superintends by taking a few movements now and then at somewhat less than prestissimo speed.

For future prospects, we are told that at Covent Garden, Campana's "*Esmeralda*" is in preparation for Mdlle. Patti; at Drury Lane, Thomas's "*Mignon*" for Mdlle. Nilsson, and Wagner's "*Flying Dutchman*"

(with Mdlle. Ilma di Murska and Mr. Santley); besides these two operas, we are told Mdlle. Nilsson will very shortly appear as Desdemona in Rossini's "*Otello*." So much the better. If Mr. Wood will carry on his scheme with the same energy and the same anxiety to secure fine performances that he has exhibited hitherto, he will deserve all the support that lovers of novelty and of a fine *ensemble* can bestow.

### "HONORARY" SERVICES.

**T**HERE is a considerable cry in the Church of England at present for "lay help." Members of the Establishment are invited to come forward and consult with the clergy, and help them in devising the best means of promoting true religion. The right hand of fellowship is held out freely, and lay members may almost consider that their assistance is courted in the reading-desk, if not in the pulpit. Now is there not some danger in this procedure? We may first inquire what latitude the clergy propose to give to willing lay helpers; and next, what guarantee is expected that such lay help will be faithful, circumspect, and consistent; or further, to what extent will it be acceptable to the public? To our minds, there has not hitherto been anything definite expressed in the general invitation for lay assistance. The request so far has been to meet the clergy in consultation, and consultations have no doubt already been held rather extensively; but little is heard of the results. We have as yet no announcements of comprehensive plans for extending the borders of the Church of England, or for consolidating the hold she already possesses on the hearts of the people, or for correcting those existing abuses or anomalies which if not overhauled may prepare the way for disestablishment. In some respects there may be grounds for the surmises that invitations for lay help are mere acts of policy to prevent estrangement, but we should hesitate to believe that the dignitaries of the Church are capable of any such dissimulation in their recommendations to the clergy to give the invitations. The danger is to be found in carrying out the idea. Different clergymen will have different notions of the nature of the assistance they will accept from their lay brethren; but in all cases the most welcome help will be that which bears upon the fiscal rather than upon the religious aspect of the question. The almost compulsory abandonment of church rates has made, and it was fully intended it should make, the Church in a great measure dependent upon voluntary aid for certain branches of expenditure; and to organise and maintain the machinery of

the voluntary system in that state which will ensure its efficient working requires continued and vigorous individual effort from some source, while as the clergy cannot consistently with their more sacred duties "serve tables," that is, act also in the matter of "ways and means," it follows that lay workers must be conciliated and increased. Hence therefore, we imagine, the general invitation for lay assistance. Churchwardens must be more strongly impressed with the importance of their duties, and feel that increased activity is looked for from them; while, in addition to these officials, congregations are now expected to select from their body a given number of those most likely to form committees to act with the clergy in duties which, we have before observed, are yet undefined, but which we presume it is desirable should have a fiscal tendency; and most properly so, for the functions of the clergy are sacred, and might suffer from indiscriminate or experimental lay assistance. We have seen mention made of instances where the clergy, in presenting their annual Easter reports, have congratulated their parishioners on the fact that the duties of organists and bellringers had been performed gratuitously. The former salaried organists as well as the paid bellringers had in these cases, we presume, been discarded to make room for the voluntary amateurs, a reflection in itself not very satisfactory, and certainly not worth boasting of in an annual report. In the case of the organist, it may be pretty confidently reckoned that the voluntary amateur displaced a more efficient salaried organist; while as to the bellringers, it is scarcely to be expected that the amateur gentlemen will long regard the manual labour involved in the duty, with such pleasure as will ensure their continuance in the labours of the belfry. These are instances of lay help which we think will scarcely be recognised by the Church authorities as anything more than spasmodic extraneous efforts, likely in the end to do much more harm than good to the cause.

There is one view of the lay-assistance mania which requires combating; and it is to be found in the latitude which some clergymen would exercise in applying it to the musical portion of religious worship, in having the choir composed of voluntary amateurs, with organist "ditto." The clergy who make the attainment of this end a special object are generally those who regard organists and singers with some degree of jealousy, and would simply place them in society at about the level of a verger. That clergy of this stamp are to be found here and there is much to be regretted; but it is quite certain that ultimately lay help in any shape will entirely desert them, for assist-

ance of this nature will only permanently attach itself to genial sympathising spirits. But there are other clergymen of more liberal sentiments, who entertain a notion that music both at the organ and in the choir should be voluntary, although on what grounds they cherish the notion we could never ascertain. To fit gentlemen for an intelligent rendering of sacred music, a special and careful training is required, independent of subsequent years of individual study and practice. Those of the clergy, therefore, who would treat the services of the choir simply as a menial duty, expose a deficiency in their own education, or, as many would designate it, a total unfitness for their adopted calling. Moreover, there are numerous instances to be found where highly efficient honorary organists and choristers after many years of disinterested service find themselves at last obliged to retreat, entirely through the petty obstructiveness of clergymen whose jealousy of the prominence and favour of a good musical service throws everything into disorder. From all points of view "honorary" musical services are to be avoided, and should form no part of the "lay" movement programme.

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### Organ News.

**BINGLEY.**—The organ just erected at Holy Trinity Church, Bingley, was opened recently with special services. It has been built by Messrs. Radcliffe and Sagar, of Leeds, at a cost (with case) of £400. The following is a description of the instrument:—

**GREAT ORGAN** (CC to G in alt., 56 Notes).—Double diapason, large open diapason, small diapason, stopped diapason, viol di gamba, dulciana, principal, flute, octave quint, mixture.

**SWELL ORGAN** (CC to G in alt., 56 Notes).—Double diapason, open diapason, stopped diapason, dulciana, keraulophon, gemshorn, mixture, horn, oboe.

**PEDAL ORGAN** (CCC to E, 29 Notes).—Open diapason, bourdon, flute (bass).

**COUPLERS.**—Great to swell, pedals to great, pedals to swell, great to swell super octave. There are six composition pedals.

**NEWCASTLE-UPON-TYNE.**—New organ for Park-road Wesleyan Chapel, Newcastle-upon-Tyne, now building by Forster and Andrews, as follows:—

**GREAT ORGAN** (CC to G).—Open diapason, dulciana, stopped diapason, principal, flauto traverso, mixture (12th & 15th), corno di bassetto.

**SWELL ORGAN** (CC to G).—Lieblich bordun, open diapason, salicional, principal, cornepean, oboe.

**PEDAL ORGAN** (CCC to F).—Bourdon, violoncello.

**COUPLERS.**—Swell to great, swell to pedals, swell octave to great, great to pedals.

Three composition pedals, radiating pedal board.

**NEW YORK (ST. PATRICK'S, BROOKLYN).**—An organ was erected last summer (1869) in St. Patrick's Roman Catholic Church, Brooklyn, U.S. It has three manuals, and thirty full speaking registers. It was built by Mr. Reuben Midmer, of Brooklyn. There are fifty-six pipes in each of the manual registers, excepting that in the sesquialtra there are 112, and in



the cornet, 168; and in the pedal registers, 30 each—making in all 1,322 pipes. The following is the synopsis:—

**GREAT MANUAL.**—Double open diapason (with stopped diapason bass of 12 pipes), keraulophon, harmonic flute, night horn, principal, twelfth, fifteenth, sesquialtra (2 ranks, 112 pipes), trumpet, clarion.

**SWELL.**—Bourdon, open diapason, dulce, gamba, stopped diapason, principal, cornet (3 ranks, 168 pipes), cornepean, hautboy.

**CHOIR.**—Open diapason, clariana, melodia, stopped diapason, principal, wald flute, piccolo, cremona.

**PEDALS** (24 Octaves).—Double open diapason, dulciana, bourdon.

**COUPLERS.**—Great to pedals, choir to pedals, swell to pedals, swell to great, swell to choir, choir to great, tremulant to swell and choir manuals, and bellows signal.

Mr. Midmer was born in Sussex in 1824, and went to the United States at the age of sixteen, learning his business as an apprentice with Mr. Thomas Hall, of New York.

**CASTLEKNOCK CHURCH, IRELAND.**—A new organ is now building for this church by Forster and Andrews, of Hull. The following is a synopsis of contents:—

**GREAT ORGAN** (CC to G).—Open diapason, dulciana, bell gamba, stopped diapason bass, stopped diapason treble, principal, flauto traverso, twelfth, fifteenth.

**SWELL ORGAN** (CC to G).—Lieblich bordun, open diapason, salicional, principal, oboe.

**PEDAL ORGAN** (CCC to F).—Bourdon.

**COUPLERS.**—Swell to great, swell to pedals, great to pedals.

Two composition pedals. Case stained pine, gothic.

### Campanology.

**CLIFTON.**—The little village of Clifton, Bedfordshire, was recently the scene of very interesting festivities. In an outlying portion of the parish, called Clifton Fields, an infant school has been erected at the sole expense of the rector; and the village church (a venerable structure, restored in 1862 through the munificence of the late Henry Miles, Esq., of Downfield, Herefordshire, patron of the living) had been additionally ornamented by some beautiful chimes, the joint gift of the rector—the Rev. H. H. Miles—and his mother and sisters, Mrs. and Miss Miles, of Downfield House, Herefordshire, and Mrs. Haycock, of Shrewsbury. The original peal consisted of five bells, the tenor or largest bell weighing about 11½ cwt.; to these ten have been added by the rector, chiefly with a view to the contemplated chimes, although six of them are capable of being rung, as they were, upon the conclusion of the day's proceedings, and ten are made use of for hand-chiming. The whole fifteen are sweet and clear in tone, and Messrs. Mears and Stainbank, who supplied the new bells, may be congratulated upon a decided success. The chiming machine was manufactured and designed by Messrs. Gillett and Bland, of Croydon, Surrey. It is fixed in the same chamber (below the bells) as the clock, with which it is connected by means of a lever, which sets the machinery in motion every three hours. The following fourteen tunes are played, one on each day, the tunes being changed by a self-acting shifting apparatus:—No. I. Barrel. Sunday, "Easter Hymn." Monday, "Rising of the Lark," a Welsh melody. Tuesday, "Hark! the sound of holy voices." Wednesday, "Movement from Mozart." Thursday, "Movement from Haydn." Friday, "Hymn to the Trinity." Saturday, "Sweet Saviour, bless us."—No. II. Barrel. Sunday, "Adeste Fideles." Monday, "St. Antholin." Tuesday, "Air by Sebastian Bach." Wednesday, "God preserve the Emperor." Thursday, "Beverley." Friday, "Jesu, dulcis memoria." Saturday, "Hanover," by Dr. Croft (one of the very best tunes for chiming ever written). The whole machine is constructed on a perfectly new principle, and is essentially different from and superior to any of those which are to be found on the Continent, as, e.g., at Antwerp, Bruges, Ghent, Malines,

or elsewhere. The present machine, indeed, is a considerable improvement in regard of simplicity and certainty of action on the original patent of the same makers, which was employed, we believe, in the machine at Boston Church (playing twenty-eight tunes on forty-four bells). The grand point of superiority to machines on the old system consists in the separation of the two actions (which under the old system were combined) of lifting the hammers and letting them off when raised. By this arrangement the huge barrel common to all chiming machines on the old plan has been dispensed with: the hammers are kept constantly suspended and always ready to strike the bells, and are let off instantaneously by the little brass pins, only one-sixteenth of an inch square, on the barrel, which is of hard wood, ten inches in diameter. Under the old system, where the hammers have first to be raised by the pins, it is impossible to obtain perfect music. When several notes occur in rapid succession and several hammers have to be raised at the same time, the strain upon the cumbrous barrel is so great as to throw the music out of all time. Under the present system it matters not how rapid may be the passages, or how many bells may be employed. Another great advantage is that any number of tunes may be played by simply adding to the number of barrels (each barrel being pricked for seven tunes), which can be taken out and a fresh one substituted with the utmost facility in a few seconds. This was quite impossible under the old system. Messrs. Gillett and Bland may be heartily congratulated upon the result of much thought, patient labour, and costly experiment. The success which has crowned their efforts is undoubtedly complete.

### Correspondence.

*[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]*

#### A MEMORIAL TO THE LATE MONS. JULLIEN.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Will you kindly spare me a corner in your journal to make the following suggestion? It has lately occurred to me, that as there have recently been so many memorials put up to persons of note, that another one might very appropriately be added to the list. I am not aware of there being in this country anything to perpetuate the memory of the late Louis George Jullien, formerly the conductor of the celebrated Promenade Concerts at Drury Lane and Covent Garden theatres; also at many other places both in London and in the provinces. Jullien was, I believe, the originator of these popular concerts, which gave so much pleasure to a large portion of the community; and we are also indebted to him for some of our best compositions of dance music. I think that if this proposal were once made known, and a subscription-list opened, that it would be very readily responded to, and a sufficient sum soon be raised for putting up a suitable memento to the memory of one who took so active a part in the musical world for several years. I would confine the subscriptions in this case to those who were the *true* admirers of Jullien.

I am yours very faithfully,

London, June 6.

NATHL. WATERALL.

#### AULETES ON "ESCAPADES."

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Your correspondent, Mr. A. C. Mullett, has favoured us with an exhibition of imbecile malice, which beats even those pretty prattlings of the "Suburban Professor." Mr. Mullett says that the latter now and then makes a hit, now and then laughs at his opponents. The obvious fact is that he has never made a hit; he has, on the contrary, been most soundly drabbed—so soundly that nothing but a prodigious amount of brass would have enabled him to show his face again. The laugh has been from the very first wholly and solely against him. Mr. Mullett, like all slanderers, is an egregious coward. Why does he talk about Mr. Pierson's "escapade at Norwich?" Pray in what

respect was it more an escapade than the performance of Mr. Sullivan's "Prodigal Son" at Worcester the week after? But Mr. Mullett is mortally afraid of the latter gentleman, because he is an underling of the press! Was there ever such an indecent display of rancour? But it is well; Mr. Mullett has my best thanks for this new and incontrovertible evidence of the bad feeling which animates Mr. Pierson's opponents: a more brilliant illustration of it could not be desired! Their only weapon is slang; their critiques are the lowest species of invective. Their undisguised enmity proves the utter weakness of their cause, and tends only to strengthen Mr. Pierson's position. We cannot help being disposed to say, after reading that passage about Mr. Pierson's German friend, "Name!" It is absurd to suppose that the author of such a work as "Hezekiah" will leave it unfinished. But allow me to ask, Sir, why all this burning anxiety to prove the probability of its being left so? I need not point out to your readers that it arises from a pious wish that such may be the eventual fact! Meanwhile the numerous party which is haunted by the apparition of a completed "Hezekiah" may quiet their fears: an intimate friend of Mr. Pierson's (not a German) has assured me that the composer has almost finished the oratorio, but has no idea of producing it in England for the present. So "hushaby, baby, on the tree-top!" To proceed with Mr. Mullett. It is a poor, shallow bit of hypocrisy to propose that Mr. Pierson's friends should "respectfully crave a hearing" (on their knees?), when he knows well enough that such a hearing is precisely the very thing which is denied him! The paltry attempt to class "Jerusalem" along with "Ahab," "Gideon," "Ruth," etc., only proves Mr. Mullett to be a wretched musician, or else a complete humbug. The little song of praise which Mr. Mullett cooks up for the excellent Dr. Bennett must, I should think, incline that gentleman to exclaim, "Save me from my friends!" Dr. Bennett's "brilliant career of success" of which Mr. Mullett boasts for him, no more of itself proves him to be a great composer than the elevation of M. Emile Ollivier to the French premiership proves him to be an honest man or a great intellect. May I beg you, Sir, kindly to inform Mr. Mullett that "success" is a mere accident, and moreover one which notoriously happens to twenty men of moderate gifts for one man of genius and real power. Mr. Mullett submits that the high place claimed for Mr. Pierson by his friends may endanger his prospects, and Mr. Mullett is in great tribulation because a good many men (of whom he is not quite so much afraid) "are to go down before Pierson's genius," a deplorable event which Mr. Mullett deprecates most earnestly. Alas for Mr. Mullett! the thing is done already, past praying for; it is a *fait accompli*. Does Mr. Mullett imagine that musical works are null and void, blotted out of existence, simply because they are kept in the background, smuggled, by envious hands, out of the public arena? If so he is grievously mistaken. Neither Exeter Hall, nor St. James's Hall, nor the Crystal Palace, nor the Birmingham Festival, can turn passably good music into first-rate; neither is first-rate music to be deteriorated or metamorphosed by the abuse of malevolent cliques and ill-tempered or ignorant journalists; nor is it one whit the less first-rate because partially hidden away by those who live in fear of its magical effect.

Mr. Mullett gently hints that a great composer may "make as conspicuous a failure with his second as he had made a success with his first work:" that is a most unlucky hit; Pierson's "Hezekiah" was just as undoubted a success as his "Jerusalem" was. Mr. Mullett hints also that the latter work is "utterly unknown to the general public out of Norwich, and not very well known there—he fears," i.e. "he hopes." Suffer me to assure Mr. Mullett that in this point also he is quite in error: "Jerusalem" is very far from being unknown to the general public, hard as its enemies have worked to render it so; and at Norwich it is, I am credibly informed, nearly as well known as the "Messiah." Touching its commercial value at an auction room, or an old music shop, I really do not much frequent those places, and should be glad to know what on earth the mention of them has to do with the intrinsic value of an oratorio. I have no doubt that "I saw Esau kissing Kate" would fetch a comparatively much higher price there, and that common people may possibly prefer that classical composition, or the last new waltz, to the purest emanations of genius, among which I ven-

ture, in spite of Mr. Mullett's wrath, to include No. 39 of "Jerusalem," also the "Litany" and "Hail that Head," and 2, 19, 20, 25, 29, and 31 (The Pilgrims of the night) of Pierson's Hymn-tunes.

Lastly, I would remind Mr. Mullett that the "new effort and decided manifestation of ability" which he requires on the part of Mr. Pierson (in order that the latter gentleman may support his place) must not be spoken of in the future tense, because they have been amply realised and displayed already. Did Mr. Mullett, haply in *nubibus* for the moment, forget "Hezekiah?" These Anti-Piersonians are the most entertaining coterie in the world; they all seem to fancy that they can do away with Pierson's works and genius by a little swaggering and a few silly gibes! They remind me of Glendower and his boastful talk, so well put down by Hotspur. Says Glendower—

"I can call spirits from the vasty deep."

Hotspur—

"Why so can I, or so can any man;

But will they come when you do call for them?"

How ridiculous to say, as Mr. Mullett does, that Pierson "has no position save that which the powerful writing of a few friends has made for him!" Much obliged for the compliment (as I am one of those friends), but I beg to assure him that it is undeserved; it is not our writing, but Pierson's own writing, viz. *his music*, that has made his position. I will merely add that there are limits to impertinence and bad taste, and that it passes them to speak of a fine performance at the Norwich Musical Festival as "an escapade." The result of that "escapade" was, however, according to the most ample testimony, so complete a triumph of Pierson's genius, that he and his friends and admirers can desire nothing better than a speedy repetition of it. Hoping that Mr. Mullett will be pleased with this little "escapade" of mine,

I remain, Sir, yours faithfully,

Finchley-road, May 30. AULETES.

[We have felt ourselves compelled to abridge the foregoing communication, partly on account of its length, and further because comparisons were instituted by the writer which we think unnecessary and scarcely in the best taste. We regret that the names of honoured English composers should be imported into a discussion for the sake of invidious comparison. Let our correspondents exalt whom they will, without seeking to depreciate others.—ED. MUS. STAND.]

#### A DISGRACEFUL OFFER.

TO THE EDITOR OF THE "MUSICAL STANDARD."

"An organist will be wanted for St. John's, Limehouse, at Midsummer. Salary £10. Apply, with testimonials, to the Vicar."

SIR,—The above announcement from a monthly periodical will shew the value of church music in certain quarters. It would be interesting, no doubt, to hear something of the ability and general musical knowledge required at the hands of any "gentleman" who might undertake to "do" the duty at St. John's, Limehouse, for £10 per annum.

I am, Sir, yours faithfully,

June 1. J. B. HEIGHTON.

[Degrading as the offer is, we fear there are plenty of persons who will jump at the £10 per annum. We will say nothing as to their musical (!) acquirements. We may at least express our satisfaction that our readers have not been insulted by the tender of such an offer through the advertising pages of this journal. It is not the first disgraceful offer of the kind advertised in certain quarters.—ED. MUS. STAND.]

#### A STONE THROWN AT CATHEDRALS.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—By chance I happened to be looking at a copy of the "Tonic Sol-Fa Reporter," of March 1st (last week), when I was highly amused with the enclosed extract from a letter by Mr. Stone, of Bristol. I think it too good (?) to be passed over, without an opportunity being afforded our cathedral and other choirmasters of a glimpse of such a diatribe from a disciple

of Mr. Desolate or Awe-inspiring Tones. I therefore send this short extract. If you think it worth a corner in your correspondence columns, please put it there, for the edification of those whom it may concern. I do not think any remarks necessary from me further than that Mr. Stone must be utterly ignorant of the work in a cathedral singing school:—

"It is no mere prejudice which makes me use the Tonic Sol-fa method. I adopt it for the simple reason that it is impossible to teach choir boys to sing at sight without it, or without something exactly like it. If organists and choirmasters are unable to see its advantages more's the pity. What sort of results are produced under the old system? Will anyone name a single ordinary parish church in the kingdom where the choristers really learn to sing even psalm-tunes and chants at sight from the established notation, without the help of other voices or an instrument? Is it not a fact that even in cathedrals (innocently supposed by some to be the nurseries of art) the boys are not taught to read music, but have a certain round of services and anthems drummed into them by rote with the help of an instrument? And is not this done so mechanically, that many choristers never acquire either a knowledge of music or a taste for it, and never touch it in after life?"

June 7.

Yours, &amp;c.,

T. S. F.

## PIERSON'S "HEZEKIAH."

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—Is it not very singular that there should be any question about Mr. Pierson's finishing his "Hezekiah," when it is so easy for those who have raised the question, and who would apparently be glad to hear it answered in the negative, to read the advertisement (on the cover of Pierson's "Office for the Holy Communion," lately published in London) which announces that the oratorio is preparing for the press at Leipzig?

June 7.

Yours truly,

VIGILANCE.

[There is the less need for questioning the fact, as our "Table Talk" mentioned the true state of matters several weeks ago, long enough since to set the question at rest.—ED. MUS. STAND.]

Received.—H. S. (Yarmouth); J. W. (Ardwick); R. W. (Kington); Theo. Hagen; J. A., Clarendon Square.

New York.—Our American contemporary should endeavour occasionally to "do as he would be done by." We have little objection to his filling up such portions of his pages as are not occupied by extracts from such recondite sources as "All the Week round" or "Once a Year," or even the husks and dry bones of one or two literary organs; but he might occasionally descend to notice the source of his excerpts from certain quarters, which have been fairly liberal of late.

A correspondent says:—"The great festival of the Church known as Whit-Sunday falling this year on the anniversary of the death of Orlando Gibbons, Mus. Doc. (of miserable memory), the great master's grand (?) service in the key of F, with the greater third, was miserably performed in the Cathedral Church of St. Paul, London, to the infinite disgust of a large congregation. Simply remarking that the baldest Gregorian ever written would be a luxury compared to the above, service, I may consider further comment needless." [We could wish our correspondent, and church-goers generally, better appreciated one of the best and most solemn services (when properly performed) ever written. At the same time, while expressing our own opinion in favour of the grand old master, we are not surprised at the lofty character of his service being unappreciated in these degenerate days. It is not a "popular" service. To court "popularity" a master must descend by at least two centuries and a half.—ED. MUS. STAND.]

A. A. (Alloa).—The music alluded to in the note never came to hand.

\* \* We cannot undertake to return manuscripts or music sent us.

\* \* We do not require supplies of original music; and cannot return manuscripts sent to us for our approval or the reverse.

\* \* We cannot hold ourselves responsible for any documents of importance voluntarily sent us by correspondents.

HANOVER SQUARE ROOMS.—Mr. Walter Macfarren's Third Matinée took place on Saturday last. Amongst the items performed were two new sacred songs by the benefice, "Let the words of my mouth," and "O sing unto the Lord a new song," both much applauded; also Mendelssohn's trio in C minor, piano, violin, and cello, admirably played by Mr. W. Macfarren, M. Sainton, and Herr Daubert. Another item, Schumann's Andante with Variations (Op. 46), for two pianos, admirably played by Miss Josephine Williams and Mr. W. Macfarren, was scarcely received with the applause which it deserved. Mr. W. H. Cummings sang a song of Pinsuti's, and sang it very well. The "Kreutzer Sonata" was excellently played by Mr. W. Macfarren and M. Sainton; but by this time many of the audience had left the room, or it would have excited even more enthusiasm than it did. The "Nocturne" and "Marche de Concert," played by the composer himself (Mr. W. Macfarren), were chiefly remarkable for the excellent and neat manipulation displayed. Madame Sainton-Dolby was not well enough to sing, and her place was supplied by Miss Edith Wynne, who sang two songs—one by Randegger, which she judiciously declined to repeat.

ST. STEPHEN'S, SOUTH KENSINGTON.—The following is the programme of two organ performances announced as given in the above church by Mr. Albert Lowe—on Tuesday afternoon, the 7th instant, at five o'clock, and Friday evening, the 10th, at eight o'clock. First Performance:—Offertoire in D minor (Batiste). Adagio from the Symphony in C (Haydn). Cornelius March (Mendelssohn). "Cujus Animam," "Stabat Mater" (Rossini). Chorus—"Kyrie Eleison" (Pergolesi). "March from the oratorio 'The Martyrdom of St. Polycarp'" (Ouseley). Chorus—"We never will bow down" [Judas Maccabæus] (Handel). Andante from the Violin Concerto (Mendelssohn). Offertoire in G minor (Lefebure-Wely). March for a Church Festival (Best). Pastorale (Kullak). "Solo, Chorus, and War March of the Priests," "Athalie" (Mendelssohn). Second Performance:—Offertoire (Hainworth). Poco Adagio from a Quartet (Haydn). Prelude and Fugue in A minor (Handel). "March from the oratorio 'Abraham'" (Molique). Pastorale (Kullak). Adagio and Finale from the Quartet in C major (Spohr). Offertoire (Batiste). Andante Maestoso from the Fourth Organ Concerto (Handel). Funeral March (Mendelssohn). Andante in D major (E. Silas). "God save the King," with Variations and Finale (Rink). [The pieces marked with an asterisk were included in the programme "by desire."]

YARMOUTH.—The Great Yarmouth Musical Society gave its final concert on Thursday evening at the Drill-hall. The orchestra numbered about one hundred and fifty, including the band, most of whom were amateurs residing in the town. The principal vocalists were Miss E. Spiller (soprano), Mrs. Rippon (contralto), Mr. Minns (tenor), and Mr. J. G. Patey (bass). The performance consisted of Mendelssohn's oratorio of "Elijah"; and it excited warm and sensibly expressed commendation at the hands of a local paper (The Independent). The choruses were exceedingly well rendered, and the accompaniments were executed with precision and accuracy. Mr. Stonex is entitled to the highest praise for the admirable manner in which he brought this concert through. He must have had very arduous work in the training of the class, but the result has we are sure fully repaid both him and his pupils for the many hours spent in practising and rehearsing during the last few months. The oratorio opens with a recitative followed by a rather difficult overture. We listened attentively to the execution of this music, and we think it could hardly have gone better. The band was under the leadership of Mr. Wilkin, of Norwich.

ROCHDALE.—The Bishop of Manchester attended the annual festival of ancient church music at St. Clement's church, and preached to a crowded congregation; after a reference to the power of oratory over the human mind, he said more wondrous and more mysteriously potent still than oratory was the influence of music. This gift of music had received a development and cultivation in Christian times such as had been undreamt of before. Not only had all the greatest musical composers been

born in the Christian era and within the sphere of the Christian Church, but their mightiest efforts had been evoked by Christian themes, and dedicated to spiritual ends. It was a great mistake in our Puritan forefathers to wish to banish utterly from places of public worship organs and "curious singing," as they called it, as only proper for "Popish dens," as if Popery was to have the monopoly of all that was beautiful and edifying in Christian worship. Pointing out the dangers which attended the gift of music, his lordship said, like all other gifts, while capable of and indeed intended for the most noble and beneficent uses, it contained within itself the possibilities of the most utter and profligate degradation. With regard to church music he had known instances of whole parishes being disturbed by new musical innovations, and let his hearers, therefore, remember in their zeal for advancing the beauty of holiness and setting forth the praise and glory of God that their zeal should be a patient, sober, and gentle zeal, winning, not forcing its way. They could not expect to have the same model in every church. He could adapt himself to any model as long as it recommended itself by its intrinsic reasonableness and had nothing superstitious about it. It was wiser, more hopeful, and better in every sense to labour for substantial inward unity, than for outward literal uniformity. Still, if they could escape this rock of dogmatism, almost of pedantry, if they did not mar their work by needlessly running against prejudices, offending scruples, raising suspicions, and provoking jealousies, they might be sure they were on the right course, and they might confidently ask God to give their work good success.

**CHELTFORD.**—The third annual festival of the associated choirs of Chelford, Siddington, and Alderley, was held in the parish church of Chelford recently. The day being very fine, a large congregation assembled. The choir on this occasion numbered less than on previous occasions; but as a large amount of judicious weeding had evidently taken place, there was no actual loss either in the quantity or quality of tone produced. It would be well if this example were copied in other societies, since it is obvious that the presence of untrained singers on these and similar occasions is a positive drawback to musical success. The verses were well sung; the psalms—notably the *De profundis*—(unaccompanied) went admirably, whilst the anthem and hymns were given with a zest and energy quite refreshing. It only remains to be added that the preces were the incomparable "festival Tallis," that the psalms were sung to four admirable chants, the best of which was the one in G (in five parts), to the third psalm, from the Westminster collection; and the least pleasing, the Gregorian; that the "Magnificat" and "Nunc Dimittis" were sung to excellent chants, by Turle and Hopkins; and that the anthem was Goss's, "O praise the Lord" (composed in 1856). The service was very impressively and effectively intoned by the Rev. W. Statham, of Ellesmere Port, whose rich, sonorous voice told out with great effect, and the sermon was preached by the Rev. F. Bryans (Sandbach). Mr. John Towers presided at the organ, and contributed no little to the success of the festival by his skilful and judicious accompaniment.

**HOXTON.**—The new organ at St. Saviour's, Hoxton, was opened or used for the first time on the occasion of a recent meeting of surpliced choirs at this church. Mr. T. Mountain, the organist, accompanied with good taste, and Mr. W. H. Monk was director. The organ has two manuals, and pedale of two stops (open and bourdon). The great organ has ten stops (open diap., viol d'amour, claribel flute, dulciana, principal, flute harmonique, fifteenth, sesquialtera, clarinet, and trumpet). The swell has five, viz., lieblich gedact (16), open diap., gemshorn, cornopean, oboe. There are three couplers. Builder, Willis. The "service" in the morning was Mountain in D, but in the evening common trite chants only were used. There was an anthem, "O risen Lord," by Barnby, in the evening.

Madame Sainton Dolby's Farewell Concert was given at St. James's Hall on Monday last, when an excellent programme was provided. Of the numerous artists of celebrity who appeared we need say no more than that they exerted themselves to the utmost to give effect to the music put down for them. We have

not too many great English artists now-a-days, so that we can but feel sincere regret at the retirement of a lady whose career has been so successful and whose place will not be easily filled. Miss Dolby will be long remembered as Mendelssohn's chosen interpreter. On one occasion Mendelssohn had conducted "Elijah" at Exeter Hall, and at the conclusion of "O rest in the Lord" exclaimed "Thank you from my heart Miss Dolby." There never has been a singer who has rendered the beautiful and touching contralto solos in "Elijah" so exquisitely as Miss Dolby! Few will easily forget the lovely air "But the Lord is Mindful" or "He was despised" as given by this lady. Not many artists have held so prominent a place or for so long a time and with such success, a success based on sound ability and zeal to minister to the public pleasure. She will enjoy in her retirement the esteem of the public whom she has served with such energy for so many years, and who will long have to wait before the vacancy her retirement causes will be filled up—in fact we doubt if in our time a worthy successor will arise.

**MANCHESTER.**—A new organ, by F. W. Jardine, was opened last Monday evening in the Congregational Chapel, Heaton Mersey, by Mr. J. F. Bridge, the cathedral organist, whose programme could scarcely be charged with want of novelty or variety, including, as it did, pieces from Handel, Bach, and Mozart, down to Bennett, Benedict, and Rea, varying also in kind from a Bach fugue to a barcarole. We must defer the synopsis of the organ for our next.

### JOHN WYCLIFFE.

THE venerable church of Lutterworth was some time since reopened after restoration, and the following verses were written by Mr. Baker, an inhabitant, to commemorate the event:—

That venerable House of God,  
Whose aisles, five hundred years ago,  
Were by th' immortal Wycliffe trod,  
Who taught our sires God well to know.  
For ages midnight darkness reigned,  
Our Land was desolate and drear;  
Rome, human consciences enchained,  
And superstition flourished here.  
But when the "Morning Star" arose,  
And Wycliffe's Bible open lay,  
The desert blossomed like the rose,  
And dawn foretold meridian day.  
That noble edifice we see  
Will in its pristine beauty stand,  
A sacred ornament to be  
Of Wycliffe's fame throughout the land.  
The opening service will remain  
On memory's scroll, a day of grace,  
When Gospel messages again  
Resounded through the hallowed place.  
The solemn prayers, the cheerful praise,  
Did like a cloud of incense rise  
To Him who listens to the lays  
Of saints and angels in the skies.  
Now, may the God of Sion bless  
Those who within His courts appear,  
And crown their labours with success,  
Who shall proclaim the Gospel there.

**BREAKFAST.**—EPPS'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite. The "Civil Service Gazette" remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoas, Mr. Epps has provided our breakfast tables with a deliciously flavoured beverage which may save us many heavy doctors' bills." Made simply with boiling water or milk. Sold only in  $\frac{1}{2}$  lb.,  $\frac{1}{4}$  lb., and 1 lb. tin-lined packets labelled.—James Epps and Co., Homoeopathic Chemists, London

## Cathedral Notes.

## SERVICES AND ANTHEMS: WHIT SUNDAY, JUNE 5.

LONDON (ST. PAUL'S).—Morn.: Service, Gibbons, in F. Afternoon: Service, Gibbons, in F; Anthem, "The Wilderness" (Goss).

WESTMINSTER ABBEY.—Morn.: Service, Turle, in D. Even.: Service, Turle, in D; Anthem, "I was in the Spirit" (Blow). Special Evening Service: Anthem, "Come, Holy Ghost" (Attwood); Service, King, in C.

BANGOR.—Morn.: Service, Porter, in D; Anthem, "Cry aloud and shout" (Croft). Even.: Service, Hopkins, in E; Anthem, "Holy Spirit from on high" (Goss).

BRISTOL.—Morn.: Service, Garrett, in F; Hymn. Even.: Service, Garrett, in F; Anthem, "The Wilderness" (Goss).

CARLISLE.—Morn.: Service, Dr. Wesley, in F; Anthem, "God is a Spirit" (Bennett). Even.: Service, Attwood, in F; Anthem, "The Lord gave the word" (Handel).

CANTERBURY.—Morn.: Service, Mendelssohn, in A; Anthem, "The Lord descended" (Hayes). Even.: Service, Havergal, in A; Anthem, "The Lord gave" (Handel).

CHESTER.—Morn.: Service, Dykes, in F; Anthem, "If ye love me" (Monk). Even.: Service, Dykes, in F; Anthem, "I was in the Spirit" (Blow). Special Evening Service: Three Hymns only.

CHICHESTER.—Morn.: Service, Garrett, in F; Introit, "The Spirit of the Lord" (Macfarren); Anthem, "Come, Holy Ghost" (Attwood). Even.: Service, Attwood, in D; Anthem, "The Wilderness" (Wesley).

DURHAM.—Morn.: Service, Wesley's Recit.; Anthem, "O first created beam" (Handel). Even.: Service, Wesley's Recit.; Anthem, "On Thee each living soul" (Haydn).

ELY.—Morn.: Service, Turle, in D; Anthem, "Come, Holy Ghost" (Elvey). Even.: Service, Turle, in D; Anthem, "The Lord gave" (Handel).

EXETER.—Morn.: Service, Dykes, in F, throughout. Even.: Service, Dykes, in F; Anthem, "Lift up your heads" (Handel).

GLOUCESTER.—Morn.: Service, Boyce, in A, throughout. Even.: Service, Arnold, in A; Anthem, "Lift up thine eyes" (Goss). Special Evening Service: Anthem, "How lovely" (Mendelssohn).

HEREFORD.—Morn.: Service, Smart, in F; Anthem, "The Lord gave the word" (Handel). Even.: Service, Smart, in F; Anthem, "O great is the" (Mendelssohn).

LICHFIELD.—Morn.: Service, Boyce and Arnold, in A, throughout; Anthem, "If ye love me" (Tallis). Even.: Service, Elvey, in D; Anthem, "The Wilderness" (Wesley).

LINCOLN.—Sunday. Morn.: Service, Kent, in D; Sanctus, Gibbons; Kyrie and Creed, Rogers, in D. Even.: Service, Kent, in D; Anthem, "Arise, shine" (Greene).—Monday. Morn. and Even.: Service, Bird, in D. Even.: Anthem, "Rise up, arise" (Mendelssohn).—Tuesday. Morn. and Even.: Service, Gibbons, in F. Even.: Anthem, "O Lord, my God" (Malan).—Wednesday. Morn. and Even.: Service, Porter, in D; Even.: Anthem, "My heart sheweth me" (Clarke).—Thursday. Morn. and Even.: Service, Garrett, in D. Morn.: Anthem, "To God on High" (Mendelssohn). Even.: Anthem, "O worship the Lord" (Hayes).—Friday. Morn. and Even.: Service, Nares, in F. Even.: Anthem, "Sing O Heavens" (Boyce).—Saturday. Morn.: Service, Boyce, in A. Even.: Service, Blow, in A; Anthem, "Come, said a Voice" (Spohr).

LLANDAFF.—Morn.: Service, Chants only. Even.: Service, Cooke, in G; Anthem, "It came even to pass" (Ouseley).

MANCHESTER.—Morn.: Credo, Smart, in F; Anthem, "If ye love me" (Monk). Even.: Service, Smart, in F; Anthem, "Let God arise" (Greene).

NORWICH.—Morn.: Service, Barnby, in D; Anthem, "Awake, put on Thy Strength" (Farebrother). Even.: Service, Buck, in A; Anthem, "God came from Teman" (Steggall).

OXFORD.—Morn.: Service, Goss, in A. Even.: Service, Elvey, in A; Anthem, "The Lord gave the word" (Handel).

PETERBOROUGH.—Morn.: Service, Wesley's, C. S.; Anthem, "And the Spirit" (Haydn). Even.: Service, Wesley's C. S.; Anthem, "The Lord gave" (Handel).

ROCHESTER.—Morn.: Service, Dykes, in F; Anthem, "Come, Holy Spirit" (Attwood); Introit and Kyrie, Dykes, in F. Afternoon: Service, Dykes, in F; Anthem, "How beautiful" (Handel).

SALISBURY.—Morn.: Service, Chipp, in A. Even.: Service, Chipp, in A; Anthem, "Whoso drinketh of this Water" (Sterndale Bennett).

ST. ASAPH.—Morn.: Service, Atkins, in C; Anthem, "Their Sound is gone out" (Handel). Even.: Service, Ebdon, in C; Anthem, "I was in the Spirit" (Blow).

WELLS.—Morn.: Service, Bennett, in E. Even.: Service, Kent in C; Anthem, "Let God arise" (Greene).

WINCHESTER.—Morn.: Early Service, "Te Deum" and "Jubilate," Kent, in C; Chants; Second Service, Wesley, in E; Before Sermon, "Come, Holy Ghost" (Palestrina). Even.: Service, King, in C; Anthem, "How excellent" (Spohr).

WORCESTER.—Morn.: Service, Smart, in F; Anthem, "Come, Holy Ghost" (Attwood). Even.: Service, Smart, in F; Anthem, "I was in the Spirit" (Blow).

YORK.—Morn.: Service, Garrett, in E; Hymn. Even.: Service, Walmisley, in F; Anthem, "The Wilderness" (Goss).

LINCOLN'S INN CHAPEL.—Morn.: Service, Steggall, in D; Anthem, "God is a Spirit" (W. Sterndale Bennett). Even.: Service, Steggall, in D; Anthem, "I was in the Spirit" (Blow).

WINDSOR (CHAPEL ROYAL).—Morn.: Service, Boyce, in C; Sanctus, Kyrie, and Creed, Elvey, in F; Anthem, "If ye love me" (Tallis). Even.: Service, Elvey, in D; Anthem, "Come, Holy Ghost" (Elvey).

SHERBORNE ABBEY.—Even.: Anthem, "I will give thanks" (Mozart).

WIMBORNE MINSTER.—Even.: Service, Kent, in D; Anthem, "The Lord descended" (Hayes).

BRADFORD (ST. JOHN'S CHURCH).—Morn.: Sanctus, Dr. Arnold. Even.: Anthem, "O be joyful" (Smart).

CHESTERFIELD (PARISH CHURCH).—Morn.: Service, Tallis's Responses throughout; "Te Deum" Trimmell, in A; Sanctus, Attwood, in E; Kyrie, Weber, in E. Even.: Service, Parry, in D; Anthem, "King all Glorious!" (Barnby); After Sermon, Anthem, "The Lord is King" (Trimmell).

HUDDERSFIELD (ST. PAUL'S CHURCH).—Even.: Anthem, "O taste and see" (Sullivan).

LEEDS (PARISH CHURCH).—Morn.: Service, Cooke, in G; Introit, "Come, Holy Spirit;" Anthem, "The Lord gave the word" (Handel). Even.: Service, Cooke, in G; Anthem, "O where shall wisdom?" (Boyce).

OLDHAM (ST. JAMES'S CHURCH).—Morn.: Anthem, "If ye love me" (Monk); Kyrie Eleison, Rodgers; Nicene Creed, Ross, in G. Even.: Anthem, "My soul truly waiteth" (Kent).

## ORATORIOS AT CHURCH-LANGTON.\*

(Continued from page 277.)

And it is upon this further trust and confidence, that besides the general inquiry at the annual meeting, a committee of three or more of the trustees be appointed, whose business shall be frequently, at least not less than four times a year, to visit this foundation, inspect and observe the conduct of the master and mistress, and see that everything is carried on according to the intentions of the founder; and in case anything be found otherwise, to convene a meeting to transact such business as they are bound to by these presents.

And it is upon this further trust and confidence, and the agreement between the Church Langton Society and — parties hereto, that after the schools for the master and mistress are built, it shall be at their liberty to defer the election of a master or mistress for twelve months, and put the £40 the sum supposed to come in during that space, to interest, to buy coals, or

\* "The History of the Rise and Progress of the Charitable Foundations at Church-Langton; together with the different Deeds of Trust of that Establishment. By the Rev. Mr. Hanbury. London: 1767.

a share of coals, to be distributed in such proportion to the respective schools as they shall think proper for ever. And they have also by these presents a power, after the death of a master or mistress, if the buildings should want repairing, to defer the election of a master or mistress, or both, until the income will be sufficient to put it in good order; and after that, proceed to elect afresh. And this is directed with regard to such considerable part or parts of the respective buildings, which through time may have fallen to decay. As to the ordinary repairs of each, such as keeping them dry from rain, by slating or tiling immediately, if any should happen to be blown off; repairing a side-wall that may happen to fall or decay; glazing the windows, or the like; these shall fall upon the master or mistress respectively, as it shall happen: and in this manner the trustees' duty is to see that they be kept in constant repair for ever. Nevertheless, if this should appear too great a burthen on the income of the respective masters, it shall be in the power of the trustees to let the schools remain vacant for one or two years, or even three, but not longer on any consideration or account whatsoever, to raise a fund, the interest of which to be applied to the well-keeping in repair the said schools and tenements adjoining for ever.

And it is upon this further trust and confidence, that when any one or more of the present or future trustees shall die, that then the remainder of them, or the majority of such remainder, shall at the next annual meeting of September 16 after, elect a new trustee or trustees in the room of such deceased trustee or trustees; and so shall continue from time to time to elect new trustees as often as any of them shall die, in order to continue the trustees to be six in number for ever: and such new trustees so elected, shall have as full and the same power to act in the premises and in the trusts aforesaid, as any of the trustees herein named. The minister of the parish shall be ever a trustee; and as often as he shall die, or be removed, the next incumbent, immediately on his induction, shall commence a trustee, and shall have power to act as above, without the ceremony of an election. No other inhabitant of the parish shall be ever a trustee; but the election, as often as vacancies shall happen, shall be out of the neighbouring gentry and clergy for ever.

And it is upon this further trust and confidence, that the trustees shall have power to resign their trust, and may be displaced therefrom by a majority of the said trustees by ballot.

And it is the further meaning of all the parties hereto, that the present and future trustees, or the majority of them, shall have full power to make what orders, rules, and laws, they or the majority of them shall think proper, to be entered into a book provided for that purpose; providing they do nothing contrary to any direction herein given: and that a chest be bought and kept in the school, or any room they shall appoint for the lodging and keeping of all rules, books, orders, and papers, relating to this institution, with one or more keys, to be deposited in the hands of such persons as the trustees shall think proper: and that in all cases whatsoever, any three of the said trustees shall have as full power to transact any business relating to the trusts aforesaid, as if all the trustees were present; and that all such business shall be done at the annual audit, September 16, in the schoolroom, or any other place in —, until the school-room be built.

And it is upon this further trust and confidence, that when a master or mistress, or both, shall through age or infirmity be incapable of doing their duty, they shall be put upon half-pay, or have such allowance, not more than that, as the trustees shall think proper; and a fresh master or mistress, or both, elected. In which case, as the new-elected master's salaries will be considerable for a time, they may be indulged any advantage the trustees shall appoint; such as admitting fewer boys to teach gratis, and admitting others who are able to pay, or the like: in which case only this shall be allowed; for on no other pretence whatsoever shall any be admitted into these schools, except the boys and girls on the respective foundations, and which shall be always put in by the trustees. And if either master or mistress be found taking in or teaching others, then a fine of 40s. shall be levied on either of them so offending for the first offence; for the second, £5; and for the third, expulsion from their office. And this is made an indispensable law, by virtue of these precepts, for ever to be observed.

And it is upon this further trust and confidence, that the trustees parties hereto, and their successors, annually present the Church Langton Society, at their meeting the 26th of September, the state of this charity, together with testimonials of the good conduct of the master and mistress.

In witness whereof, the parties, etc.

## Foreign Notes.

The festival of instrumental music is to be held in Boulogne-sur-Mer on the 17th July.

Calabresi, the operatic impresario of New Orleans, is in Paris, "the metropolis of opera."

Vivier, the celebrated horn player, has been very ill; but was out of danger at the last accounts.

Draneth Bey, of Cairo opera reminiscences, has repaired to Milan, where he is the prey to the conflicting offers of Italian theatre agents.

In the theatre of San Carlo at Naples is a chorus singer who unites with his musical duties those of a journalist and member of several learned societies.

Carlotta Patti's farewell concert, announced to take place (at New York) on the 21st May, had to be postponed on account of the illness of the celebrated cantatrice.

The director of the Theatre De la Monnaie, Brussels, has abandoned his intention of giving representations of Wagner's "Lohengrin" at the Theatre Italien of Paris.

I. Wieniawski, a pianist composer of merit, who made a successful appearance at Brussels last season, was in Paris recently, and has since transferred his talents to Warsaw.

The days are propitious for tenors and their emoluments. The tenor Genevois has engaged with M. Bagier for five years, at an annual salary varying from 32,000 to 55,000 francs.

Offenbach has been seriously ill. As soon as his state admits he will set out for Ems and Wiesbaden, when he will, it is hoped, be cured in a few weeks, if he can abstain from all mental labour.

The Paris Opera Comique has of late been busy with works by Flotow and St. Georges. Felicien David's "Lalla Roukh" and "La Chanteuse volée" of Victor Masse, are shortly to be put upon the stage.

A Paris paper says that the singing of Marie Roze at the Church of Saint Eugène, in an "O Salutaris" by M. de St. Quentin, was characterised by much unction, and enough to convert a Mussulman.

M. Bagier's Italian troupe have been performing opera in Strasburg. Mdle. Krauss in "Rigoletto" obtaining all desired success. At Brest and Troyes Verdi's "Violetta" has been brought out with what is described as "immense success."

A sad affair occurred at Turin recently. During the performance of "La Favorita" at the Theatre Alfieri, a singer gave a mortal blow to one of his young companions following a quarrel between them. The act has been ascribed to jealousy.

The letter carriers and *employés* of the Prussian post office are dreadfully irate. They conceive their dignity compromised by the appearance of a character in Wagner's "Meistersinger," dignified by the costume of these members of the Prussian Civil Service.

A great crowd assembled at St. Cloud on the Sunday before Whit-Sunday, to hear the Mass music of Charles Vervolte in the forenoon, and, in the evening, to see the effects of the setting sun upon the playing glancing waters. Both were equally enjoyed.

M. Ketterer, a pianist-composer of some repute, gave a concert in Paris, the performers in which were his selected pupils. As it may interest many English teachers to see the list of names of the composers whose music would seem to have been well inter-



preted on the occasion, we may add that they were Mendelssohn, Weber, Ravina, E. Wolff, Billema, Leybach, Vilbac, Croisez, and Ketterer.

The French Premier, M. Ollivier, whose care for music has been the subject of frequent notice, is about to patronise talent that has wanted the coveted opportunity to shew itself: the fortunate author is M. Duprat, who has long had ready and waiting the score of a five-act opera named "Petrarc." Through the influence of M. Ollivier, he will now be enabled to lay it before the public.

A handsome new church was lately built at St. Cloud; but, as is so often the case in England, the internal decorations were left unfinished from lack of funds. As is not often the case in England, the curé put himself in communication with the "Société académique" of sacred music. Accordingly a new Mass by Vervoitte was sung in the church by a hundred members of the society in question; besides the organ, there was a piano-forte accompaniment, this instrument being handled by the young son of the prefect of Chambéry.

There has been a joke current in Berlin *à propos* of Wagner's music. The story goes that a Newfoundland dog having carried away from a printing-office a page of music of "Tannhauser," the furibund music so inoculated the unfortunate animal, as to impel him to improve the effects of the score by biting some twenty acquaintances. More serious, and sad if based upon fact is the assertion of *La Figaro* that Eberle, the chef d'orchestre, sent to Berlin to direct the performance of the "Meistersänger," went out of his mind with vexation, and had to seek temporary retirement in the hospital known as La Charité.

Much interest is attached to the organ built by Jardine and Son, of New York, for Christ Church Episcopal Mission, in Yokohama, Japan, from the fact that it will be the first church organ heard in that part of the world. Recently the Japanese obtained their first pianoforte; now another new sensation will soon be afforded them, as the instrument is on its voyage to that distant "Island of the Sea." The gentleman under whose direction this instrument was built, Mr. G. C. Pearson, is, we learn, a merchant connected with a large business house having connections in London and Japan, and is himself an amateur performer, possessing also taste for musical mechanics. After visiting the principal organ factories in London and New York, he concluded to order his organ in the last-named place.

## Table Talk.

We are glad to learn, on the best possible authority, that Mr. Vernon Rigby has been engaged as principal tenor at the forthcoming Hereford and Birmingham Musical Festivals.

An ode for the installation of the Marquis of Salisbury as Chancellor of Oxford University, composed by the Rev. Sir F. G. Ouseley, is to be performed in the Sheldonian Theatre, on the 22nd instant, the commemoration day.

Organ removal is greatly continuing in the smaller churches. At Christ Church, Folkestone, the organ has been removed to the north chancel and the quire seats have also been translated into the "holy of holies" of modern priestlings.

There is a fine plate in the *Building News* of last Saturday, giving the interior of Mr. G. G. Scott's new church for Kensington parish. It appears to promise a noble fabric and an organ in the usual lopsided position on the north side, badly placed for both eye and ear.

It is certainly a notable sign of the times that regarding one of the (we must say) very low-church district churches abounding in the neighbourhood of North Brixton, Clapham, and South Lambeth, we have seen the musical services advertised in a local paper (the *South London Courier*) Mr. So-and-So's "'Te Deum' (first time)" [!] anthem "Lift up your heads," "full chorus" being one of the attractions.

A peal of five bells by Taylors of Loughborough, has been set up in Whitfield church, (Bucks). It is curious, but not unsatisfactory, that a peal has been put in the church, while the organ is only a small and temporary instrument, awaiting the time that funds will permit a larger one. This is sure to be the case as soon as the want of a better one is felt, but if there be a good organ put up, the want of a peal is seldom or never experienced by a congregation.

At Laceby, (Lincolnshire), there have been some church restorations, the tower has been newly floored and the bells re-hung. There are three bells in it. The great bell has inscribed upon it: "Soli Deo gloria; pax hominibus, 1712." The second bell is dedicated to St. Mary of Hawardby, and has the inscription, "Mary of Hawardby, of us have mercy." The third bell is inscribed, "Ista campana fit in honore sancti Augustini." Both of the latter are, of course, of pre-reformation times.

There has been an important judgment in the Consistorial Court of Lichfield diocese. The Vicar (the Rev. W. Stephens) had applied for a faculty to repair and improve Wednesfield church, and was opposed by the churchwarden and certain parishioners, the result being that the Chancellor decided the various points as follows:—That the chancel remain as it now is. 2. That the organ and choir be placed in the west gallery. The other points are of less musical interest: but notice of appeal to the Court of Arches against the Chancellor's decision has been given.

The annual meeting of the charity children under the dome of St. Paul's Cathedral took place on Thursday. The singing was on the whole good; Mr. G. Cooper's organ playing being as usual superb, especially in the Coronation Anthem. Mr. Shoubridge conducted. From some reason or other there were no voluntaries either before or after service. The music performed was the 100th Psalm; Goss in A (unison); "Zadock the Priest" and "God save the King" (Handel); "Sleepers wake" (Mendelssohn); the 104th Psalm and the "Hallelujah" Chorus (Handel).

The ugly church (formerly chapel) of Saint James, Park Hill, is to be enlarged, almost rebuilt: the organ, a pretty instrument (by the late Mr. Bishop) enlarged not very long ago, is to be put in a chamber on the south side of the chancel. Some very good plans, which at first met much approbation, have been abandoned in favor of common-place designs, which will certainly render the place of worship no rival to several other tolerable and modern buildings in the neighbourhood. The minister of St. James's is a pew-filling Evangelical of somewhat pronounced party inclinations.

A small church in a western suburb (says the *Echo*) has for the last few years acquired a considerable fashionable notoriety in consequence of its extremely "High" doctrines and decorations. Another little church, however, has been recently opened somewhat "further west" both as to locality and character, and the result is a general stampede, from the merely High to the Higher. The working classes of the neighbourhood describe the event very simply but probably with a good deal of unconscious philosophy. "The old church had very fine music, no doubt; but much queerer things are carried about in the new one, so, of course, everybody goes there now."

The German Handel Society have issued the oratorio "Deborah," the Twelve Grand Concertos, and the "Te Deum" and "Jubilate" composed for the Peace of Utrecht, as their subscription works for the present year. These scores are of the usual beauty, and we doubt not of the usual accuracy. One feature in this edition is open to some objection. Our readers are aware that Handel frequently repeated himself, and where he has done this without alteration the editor (Dr. Chrysander) has simply referred back to the volume in which the movement had originally appeared. This renders the scores perfectly valueless for concert use either to conductor or audience, and might well engage the attention of those in authority.

Mr. Houldsworth's munificent offer to restore and replace the old roof screen in the centre arch of Manchester Cathedral, and to place a new organ thereon, has been thankfully accepted by the parishioners, one of whom (Mr. Lever) remarked that he



"thought a handsome organ was as suitable a piece of furniture as could decorate a church, and the erection of the organ on the rood screen would not interfere with the decoration of the church, but would add to its beauty." Mr. Houldsworth, however, seems to have snubbed music, according to general custom, in his remark that there "was not the slightest intention to place the organ on the screen to such an extent as to impair the architectural features of the church. The architectural features would not be sacrificed to music." It seems odd that in an utilitarian age, when whole cities are devastated for railways, and the ornamental has been ruined for the useful, our cathedrals are to exhibit the reverse—the house made fine, and the noblest "piece of furniture" cut up and hidden in the corners. We are thoroughly glad to hear that the organ as broken up and thrown about at Westminster Abbey is found unworkable; glad, because when the costly pottering of priests and architects over mediæval relics comes to its appointed end, common sense may resume its sway among their dupes.

Mr. Roebuck presiding some time since at a distribution of prizes in the Sheffield School of Art, gave an address on "The effect of art on the happiness of the people." As to the effect of art on morals, he observed that if all classes could be taught to love the beautiful things they saw around them, the low and vulgar would be elevated in the scale of life, and by this means much could be done to wean mankind from the perpetration of crime. It was a duty to elevate men to a position in which they would not have the temptation to commit crime, and the more the pursuit of art with its softening and refining influences was encouraged and developed, the more would be done in this good way. In our great towns (and in Sheffield quite as much as in others) there was great need of this. He did not mean to say that the people of Greece were a moral and happy people; but certain it was that they would have been a far more demoralised people than they were had it not been for the elevating influences of art.—Music is quite as important a civiliser as any other art, and we believe there is much that is essentially humanising about its pursuits. In proportion to its numbers the musical profession furnishes far less criminality than several others. We can call to mind many causes *célèbres* in which members of the learned professions have figured to grievous disadvantage; while clerical scandals are tolerably plentiful to say the least, taking the evidence of the modern oracle, the "daily morning paper."

*Figaro* is funny upon pianos. It says that London produces 104,000 of these instruments each year. "This is the supposed contribution of the two hundred manufacturers in the great City, who supply the ivory keys which unlock the floodgates of music, we were about to write, but we bethink us of our neighbours, and substitute sound, as a safer and more veracious definition of what we get from pianos and their players. Where do they go to? That is asked! The Swedes and Laps, we believe, make bread of wood, but then they have birch trees handy that cost nothing, and our export statements do not tell of large shipments of musical instruments to the North. They burn wood in Germany, but there they have a Black Forest, and make pianos themselves. Here's a mystery to be solved, just as all the old world secrets are being discovered. Where are the pianos time receives so plentifully? They are not like the dead donkeys that puzzled our dear Samuel Weller—things that live and evaporate, leaving no mortal remains behind to tell of their extinction. Perhaps they go to—pieces; some do, no doubt. Many do, we believe—for, like Peter Pindar's immortal razors, they are but 'made to sell.' But what becomes of the lasting ones? The increase of Englanders absorbs many. The better quality of the instruments produced induces a purchase of improved pianos, throwing the discarded ones at low prices into the market; and so our farmhouses, and even our very workmen's dwellings, are obtaining these sources of sound—sweet, or otherwise. 'To what vile uses may we come' need not bethe thought of such cottage cheerers. George Elliott has well said, we little know how much of weariness, sorrow, and even envy, malice, hatred, and all uncharitableness have been played off by women, old and young, possessed by such evil spirits. Well it is then that pianos find 'within the lowest deeps' of residence 'a lower still.'"

The organistship of Limehouse, was very insufficiently advertised by the Vestry clerk, or "Organist Committee" (*sic*) and was competed for, without immediate result, a short time since. The following circular, a curiosity in its way, was issued on the occasion:—Sir, I am directed by the Organist Committee of this Parish to inform you, that you are one of the Candidates selected to compete, before a Professional Judge, for the appointment of Organist. The trial has been fixed for Friday, the 27th day of May, instant, at 10 o'clock a.m.: you will therefore have to be in attendance, on that day, at the Town Hall, Church Lane, at 9 o'clock precisely, in order that arrangements may be made before going to the Church. I am further directed to inform you that the duties to be performed are, the three Sunday Services, Wednesday Evening Service, practising with the Union Children every Wednesday at 9 a.m., with the National School Children every Wednesday between 12 and 1 o'clock, and all other usual Church Services. I am also requested to say that no person who may be appointed will be permitted to perform the duties of the office by deputy. I am, Sir, your obedient Servant, A. A. WALTER, Vestry Clerk. Twelve aspirants came to the poll: much of the playing was of the miserable order only too common: one of the candidates was the schoolmaster, another was stopped after achieving his psalmody: a third did not play at all. Messrs. Mancell and Young were eventually returned, the former proposing to retire in favour of the last-named. Mr. Turle was the umpire, giving, what we conceive to be, an exceedingly sensible and proper test. Each candidate had three chants to select from, two well-known tunes of which the treble and figured bass were given, a fugue to read at sight, and a voluntary at the candidate's own option. Mr. Turle does not seem to have considered it needful to frighten the candidates by the paper and pen exercise in the Vestry, of sometimes limited faculties; indeed it is not likely that any one who could write decently, would drudge at Limehouse Wednesdays and Sundays through the livelong year, for fifty pounds a-year, "deputy not allowed." What do the shipchandlers of the parish value a professional "week day" at, we wonder!

A contemporary daily, expatiating upon the foibles of Scotch presbyterianism, makes a good hit at the wearisome trifling debates of that bigoted body the General Assembly of the Free Kirk. It says:—"A lady named Catherine Macmillan, of Renton, accused somebody of 'maliciously removing the cushion from her seat.' Mr. Cameron, her minister, thereupon refused Miss Macmillan a ticket of membership, thus practically excommunicating her. The aggrieved lady, deprived alike of her cushion and her religious consolations, appealed to the Presbytery, who ordered the certificate to be given to her; but her hopes of restoration were deferred by the further appeal of the stern Mr. Cameron to the General Assembly, and there the case, after much debate, was finally dismissed. Two or three years ago we were informed that this same Assembly occupied itself for days in discussing the question 'Whether the use of human hymns (*i.e.* of hymns composed by uninspired writers) was lawful in public worship?' Even such a debate, strange as it sounds in this era of doubt and disruption, was less unsuitable to the dignity of a Synod than the history of the 'pernicketty' Miss Macmillan's misplaced hassock. Still more disheartening seem to us the concluding debates in the same Assembly about the Presbyterian Church in England. Dr. Begg proposed a resolution—'That inasmuch as the Synod of the English Presbyterian Church resolved that its congregations were at liberty to introduce instrumental music into the public service of God, and inasmuch as this resolution is opposed to the scriptural principle of worship laid down in the confession of faith, the General Assembly will . . . reconsider the relationship between the two Churches.' This proposal was finally postponed, thanks to Dr. Candlish, but that it could be gravely introduced and discussed offers a poor prospect for the tolerance which ere long must be tried by far other divergencies than the use or disuse of an harmonium. The Church of the men

'Who rolled the psalm to wintry skies,' on the bleak hills of Scotland, has exercised a mighty power over their descendants. Calvinistic sermons have trained the astute intellect, and Calvinistic theology has moulded the character, the actions, the very temper of the nation. But if the

Scotch Church of the future is to wield any similar influence, it must assuredly occupy itself with other questions, and display a rather different spirit than in the recent debates about church music and 'human hymns,' and the erratic cushion of Miss Catherine Macmillan."

#### Appointments, &c.

Mr. G. S. Young has been appointed organist of St. Anne's Church, Limehouse.

### Snap.

(From the Tub of our own Diogenes.)

Sensation mongers have had another chance; but alas its recital has been buried in the deep obscurities of the Paris correspondent of the "Railing Tallowgraph." At the Derby, "after the morning races, according to custom, the return to London was 'illustrated' by several accidents. The stage-coach which carried Patti and her fortunes was upset at a corner by a runaway mail. Fortunately it was only the mail that came to grief.

A happy innovation is to be introduced into the Royal Opera House at Berlin; a large room is to be built far from the auditorium, where the orchestra may "tune up" before the commencement of each representation. Who does not recollect with general feeling of general aches (head, ear and heart particularly) the "tuning at the immortal Hall of Exeter?" Is there not a hint? I suppose the beautiful (!) organ would offer an impediment. Barreled beer after a thunderstorm is foolish to its "A."

"A raptured writer inquires, 'What is there under heaven more humanising, or, if we may use the term, more angelising, than a fine black eye in a lovely woman?' Two black eyes, is the only answer thought of at present.—*American Paper*." These cross-eyed paragraphs puzzle me with a double view of things. Is it meant that most ladies have an eye to the ring? The progression is so quaint. It reminds me of the question, "What can be worse than an amateur flutist?" Answer: "Two amateur flutists." By the way, as there is a rage for riddles, I may ask, "What fiddler could be made into a singer by knocking out one of his eyes?" I pause for replies.

Not satisfied with usurping the functions of organ restorers or destroyers, the architects are doing a little music in their journals, and it is comfortable to read that the dictum of their reporter places the object—whichever he may be—in the "front rank of his profession." Witness the following from the *Builder*:—"Music.—At a concert given by Mr. Henry Lahee in the Hanover-square Rooms on Monday last, his cantata, 'The Building of the Ship,' was performed for the first time in public, the vocalists being Miss Edith Wynne, Miss Julia Elton, Miss Emily Spiller, Mr. E. Lloyd, and Mr. Winn, with 100 selected voices of the Tonic Sol-Fa Association as chorus, under the direction of Mr. Proudman. Longfellow's fine poem—the poem in which he urges that—

'The heart  
Giveth grace unto every art,'

and adds—

'It is the heart and not the brain  
That to the highest does attain,—

is known to most of our readers; and when we say that the music is worthy of the words, they will know it is not slight praise. We have no hesitation in asserting that this cantata is a work of very high merit, and places the composer in the front rank of his profession. A song to Marlowe's well-known words from 'The Passionate Shepherd,'—

'Come, live with me and be my love,'

and a part song, 'The Thresher,' were other excellent specimens of Mr. Lahee's ability that were set forth on this occasion. Miss Emily Spiller is a very promising young contralto. The concert was altogether a success." Here I shall remark that "a success" is a vulgarity unknown to pure English.

We all of us at times become acquainted with the wonderful paragraphs which hustle into newspaper publicity in re the doings of Messrs. R. Cocks and Co. Here is the last—own broadcast;

—"The Queen's Concert Rooms, Hanover-square.—This well-known locale for display of the glories and triumphs of the musical art are about to have their attractiveness enhanced by their proprietor, Mr. Robert Cocks, who is purposing to erect there a handsome new organ—[a delicate flavour of trade, this sentence!] Of this noble species of instrument the forthcoming example at the Hanover-square Rooms will be, it is said, an exceptionally fine specimen.—*Gazette*." Wonderful indeed, "and again most wonderful wonderful!" "This well-known locale . . . are about." Good! "It are—it are!" Surely the paragraphist studied under the late lamented Artemus Ward, whose grammar has been unconsciously imitated, without infusion of the humour that made it so amusing.

Too good! too good!!—Voilà! hola!—"Londres.—*Dinorah* et Mme Patti ont ravi au septième ciel, mardi dernier, les habitués de Covent-Garden. La représentation n'a été qu'un long triomphe pour la diva, dont la voix et l'intelligence également merveilleuses tirent un admirable parti de ce rôle si caractéristique. Dans *Dinorah* surtout, e le est, dit-on ici, *unrivalled*. L'air de l'Ombre a été bissé comme d'habitude, bien qu'il ne soit pas tousjours chanté avec cette pureté, ce charme et cette hardiesse de vocalises.—Mario et Graziani se sont bien tirés des rôles de Coréentin et de Hoël.—*Le Nozze di Figaro*, au même théâtre, réunissaient la veille les trois noms aimés de Mmes Lucca, Tietjens et Sessi; chacune a chanté et joué, ce n'est pas trop dire, dans la perfection.—"Magnifique! Superbe!! *pretty well!!!*" as the Frenchman said.

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PRICE TWOPENCE.

## CONCERT-MUSIC.

S we recently made a diagnosis of opera, there is a valid excuse, upon the ground of equal kindness to all, for performing a like operation upon concert-music. Most persons begin to think of the doctor when serious illness sets in, and as the most serious of all ailments would seem to be settling down upon our concerts, a little aid will not be out of place. This peculiar ailment has its seat in the unwillingness of the public, and mostly affects the pocket. When we consider how often it is said that the English are not a musical people, it must be admitted that some indiscretion is indicated in the provision of so many concerts, and not a few of these of the heaviest calibre. For an unmusical nation it cannot surely be necessary to play two symphonies, a concerto, three or four quartets, an opera, and an unlimited quantity of other music, including three or four oratorios perhaps, all on the same evening in this one London of ours; and yet this is frequently done. Every now and then somebody tells of vacant places at favourite musical resorts, and wonders why this famous fiddler or that eminent pianist should be shocked by the unusual spectacle of a few empty seats; but we wonder not, and can assign sufficient reason why. It is very well to fancy that one or two conceited individuals represent the world, and to hearken to their advice; but in buying a pair of shoes, the most enterprising concert-giver would scarcely take the advice of the salesman without respect to the tenderness of his own corns, and so it should be in music, but is not. As a rule the public does not care for the bill of fare provided, and will not pay to hear it played out. Our concerts are too heavy, and as a rule hopelessly long. Outside the musical profession, we may say outside a very small and select circle within it, the appreciation of profound composition does not obtain. There are a few amateurs of commanding acquirements and refined and cultivated tastes; these will pair off with that inner circle to which we have alluded. All beyond look to music for amusement and for relaxation; and of these concert audiences are made up. We may safely assume that a very large proportion of this multitude of listeners does not care a fig for symphonies, concertos, quartets, or any

of the other elaborate musical forms: but it does not follow that any one of the elaborate forms would be ignored if adroitly presented. Thousands of listeners would go away delighted from a symphony or quartet of Haydn, who would simply be bored beyond endurance by the ninth symphony of Beethoven or a pianoforte concerto of Mendelssohn. Concert-givers mistake the temper of the people when they pile piece upon piece, each of more extravagant length than that which had gone before, and also of more extravagant depth. Something may be said of modern composers too in this matter. Gems are rarely large, and so in music. Thoughts which are bright at beginning get drawn out and elaborated to such an extent, in the desire to do something as large and long as the longest of the works of the great composers of music, that there is hardly anything left by the time we get to the end of a composition. Look at our symphonies! Three quarters of an hour is about the orthodox time one of our young sparks thinks it right to fill, if he can; and for fear of dropping a few seconds he will run one or two movements together, or for fear that somebody should be sceptical as to his power of spinning upon one text will try to make all his movements finedraw the same thought. Great is the power of genius, and great are the shifts to which its imitation is put; but we cannot do otherwise than think the result of such exceptional cleverness best suited to private performance before a composer's own friends. This trick of spinning out is creeping into every kind of musical writing, and should be unhesitatingly condemned by all who care for time or pleasure. Haydn—as we have already mentioned him—contrived to make his symphonies bright, brief, and interesting, and no better model could be put before a young composer or concert-builder of what an ordinary public will hear.

But there is another drawback of equal importance with the performance of very long instrumental pieces, the everlasting repetition of the same music. It would be interesting to know how many songs a first-class singer—Mr. Sims Reeves for instance—has sung in public during his career, or the number of pieces Mr. Leslie's Choir (for an example) has sung since its formation. That number would be a comparatively small one in each case, or we greatly mistake; and it would be found that almost all the variety




marked the earlier period of both. There seems to be an idea about, that by persistently presenting the unpalatable it will in time come to be admired, but we believe any such idea to be mistaken. We once met a man who was in the habit (for a consideration) of eating an entire leg of mutton of large size, together with bread and vegetables in proportion, at one meal; but we never met his fellow, and believe that any attempt to fill St. James's Hall with such gluttons would be entirely futile. How then can purveyors of musical legs of mutton expect to fill it? Remember that each guest has to take his or her musical joint whole; it is not divided among the assembled company, but receives an additional power of multiplication with the advent of every additional member of the audience. And each one has to take all the bread and vegetables too, if we may be pardoned for calling by such household names the mistakes and exaggerations, the misunderstandings and imperfections, of the performance.

Even worse is the endless repetition of the same music; an alphabet repeated without variation is enough to weary an automaton—if only it had sense; and the miserable sing-song put before the concert-goer in many cases has not even the variety and interest of an alphabet. We have scarcely touched upon the quality of the music provided, caring rather to discuss the drawback made by music of inordinate length or by repetition. Of course we are familiar with the idea of educating our concert-going people which is so plausibly put forward, and we believe they may be educated in a certain way and up to a certain point: but we very much doubt if people who find themselves unable to eat one large leg of mutton will pay to be made to eat two with proportionately increased accompaniments; we may be permitted to doubt, too, if leg of mutton always would prove an appetising dish for the table.

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### THE ORGAN-ROAR.

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 F there be one subject upon which the general public—even the musical public—are less informed than upon any other, it is that of “organ tone,” so intelligently alluded to by a correspondent (E. C. Lyra) in a recent number of the *Musical Standard*. In comparing the present state of organ building with what the art was in the time of Schmidt, Harris, Snetzler, and others, we gather some curious and interesting information. About a century and a half ago there were probably not more than half a dozen

organ builders in this country; but they were all thoroughly artistic in their profession, that is, they all understood the theory of what they were engaged upon; nor would they undertake any work unless independent of and unfettered by adverse influences of any kind. Let us look at the state of organ building now! Professed organ builders are thick upon the ground, but how many of them are artist-builders? Can a score of such be found? We gravely doubt it, though we would scarcely hold all the inferior builders responsible for the imperfect instruments now in general use. Organs have, unfortunately, become articles of commerce: the great majority of them are for use in churches and chapels where few members of the congregations know anything of organ tone. There is therefore wanting a sufficient test of a builder's ability; for where may be found one individual sensible of the defects of the instrument, there will be ninety-nine perfectly satisfied with it, and thus the builder escapes just criticism. But there are other causes for the inferiority of many modern organs as compared with their predecessors. The system (adopted by many builders) of allowing commission to certain persons who are presumed to have obtained the orders for new organs proves very mischievous in many ways: another evil is to be found in the modern practice of placing organs in out of the way positions (a point to which we have repeatedly alluded), where it is impossible to obtain pure tone. We cannot imagine that either Schmidt, Harris, Snetzler, Byfield, Avery, or any of the venerated builders, down to the late celebrated artist Mr. Bishop, would have undertaken to build organs for such situations as many are now placed in; nor would the leading organ builders (men like the Messrs. Hill or Robson, or the younger and not less zealous Mr. Lewis—not to extend the list) of the present day, but for the fact that if they did not, there are scores of individuals of less repute who being comparatively unguided as to the true principles of their art, entertain no such scruples where “a job” is in view. Scientific organ building is consequently at a very serious discount, from three causes: primarily, ignorance of the subject by the general public; secondly, the inability, unwillingness, and crass stupidity on the part of architects in allotting suitable positions for church organs; and thirdly, the incompetence of so many builders. Were the former or main cause removed, the other two would scarcely be endured.

It will be urged upon the other side, that great advances have been made in the mechanical department of organ building; and this of course we readily allow: we admit also the ingenuity, and to a certain

extent success, of the orchestral development of the organ: both are improvements which must go hand in hand, for one is dependent upon the other. We doubt, however, whether there be much practical advantage underlying the orchestral feature; at all events, the study to extend the art of organ building in this direction should not blind organ builders to the desirability of maintaining the calm, dignified, stately, and sonorous tone, the examples of which are left by the old builders to whom our correspondent before named so judiciously referred. If the tone of an organ, either in its individual registers or as a whole, sounds confusing and unpleasant in the organ pew, we may be sure all is not right; there is either indifferent voicing of the pipes, or an imperfect tone column in the chorus organ. To make a pipe sound equally effective throughout a building is the result of careful manipulation in the voicing, nor is it necessary that a heavy wind should be supplied where great power is required. A moderate pressure copiously supplied is what the true artist-builder will most prefer, and it is from such a wind that we derive dignified, yet penetrating tone—the genuine diapason quality. The old organ builders would spend hours in the voicing of one pipe, in all cases performing the work when the pipe was in its position in the church; modern organ builders will or can only in rare cases devote so much time to such an object. Such a nicety is not looked for, nor is it paid for in the “commercial” organ. A high pressure of wind for a roaring organ is too much the order of the day. The artistic builders—and there are artist-builders in London as well as out of it—have no fair chance of competing with inferior firms for much of the work required; firms the founders of which may have previously been shoemakers, tailors, or joiners, or followers of other unsympathetic employments, men in no way fitted for the line adopted, but who nevertheless push themselves forward and often with success. Professors of music suffer (as we have often said) from the want of some protective organisation, and it may well be held that organ builders are in a somewhat similar condition. Legitimate builders have to struggle for employment amidst the tribe of imitators; and thus it will remain, so long as the public are unable to discriminate between the spurious and the real. It is only in exceptional cases that the genuine artist secures a satisfactory contract; and then he will be too often fettered with conditions which either hurry the work or so cripple the price, as to render doubtful the desired and uniform finish of the instrument. The easy escape in these days from a

critical test of good workmanship must be regarded as a most unfortunate circumstance by all those who admire a perfect instrument, and join us in detesting the ordinary “organ-roar.”

### Benedictus.

“O’ER THE SPARKLING SUMMER WATERS.” A Home Song. Written by J. P. Douglas. Composed by W. P. Graham. Bristol: A. Dimoline.

WE were just about to give this song a most enthusiastic welcome, when our eyes lighted upon the chorus. Now we do not care for choruses in general, and we certainly do not care for this one in particular, for its first and third lines are the only common passages in the song (which is one of remarkable elegance) until we come to the last plate, and that we regard as a mistake altogether. However, the song may be sung without the chorus, which looks exceedingly like an after-thought; and in that form, those who care for elegant melody set to high-class words, may well make its acquaintance.

“BENEDICTUS.” Terzetto for Two Sopranos and Bass. By J. L. Ellerton, Esqre. London: C. Lonsdale.

THIS Benedictus is arranged by the composer from a Mass for equal voices, and it comes out exceedingly well in its new form. The melodies are elegant and beautiful, and in the harmony there is that agreeable variety which tells of the accomplished musician. We can recommend this trio as one sure to please cultivated singers and listeners.

“THE SKYLARK,” (L’Alouette). Song. The English version by Madame N. Macfarren.

“THE FISHERMAIDEN.” Barcarolle. Words translated from the German by Dr. H. W. Dulcken. Music by Berthold Tours. London: Czerny.

IN the first of these songs we have a vocal waltz of considerable elegance, which goes very much the best to the French words. We must confess to a dislike of the “versions” of Madame Macfarren, they seem to us to be scarcely removed from twaddle, and to go to prove that every lady is not equal to making poetry or even decent rhyme: the charm of the music may pass them off, however, if the executant be equal to making some few alterations in their setting.

Dr. Dulcken has not come off much better in his translation of H. Heine’s elegant little poem; still he has not had sights of blue moons or any of the other elements of tall talk, but has rather overdone the familiar. The music is excellent, and rocks as a sea-song should do. Mr. Tours has been prodigal of his melody, for every now and then some little snatch steals out from the accompaniment and continues the vocal melody or dallies with it in quite a charming way. We have been much pleased with this composer’s accompaniments before, and are glad to know that he has been able to keep his hand well in practice, as is evident by the work before us.

"THE POETICAL MAGAZINE." No. 2, June, 1870. Simpkin, Marshall, and Co.

THE "Poetical Magazine" has a mission and a motto: its mission is to receive the outpourings of amateurs in verse; its motto is as follows:—

They best can judge a poet's worth  
Who oft themselves have known  
The pangs of a poetic birth  
By labours of their own.

The perusal of this work should encourage endurance and hardihood; few only nerve themselves to read amateur poesy. Then, to open the ball with a translation of the tedious "Tityrus" ("recubans sub tegmine fagi"—alas for the dreary days when those stupid old lines were driven into our heads at a public school!) argues great endurance on the part of reading humanity. The following impromptu is decidedly worse:—

IN REPLY TO A GENTLEMAN'S INVITATION TO YOUNG LADIES  
TO PROPOSE TO HIM.

I am fair, I am free,  
And have plenty of gold;  
I have none to control,  
And am not very old;  
But to all you can say,  
And to all you can do,  
My answer's the same—  
I can *never* love you!

Very commonplace, and by no means above the worst letter of the most average young lady of the period. The next one that meets our eye ("The Little Rose," by D. T. Calham) is better:—

O'er a mazy streamlet growing,  
Nodding to the zephyrs blowing,  
A little rose hung like a gem;  
And glowing, panting to possess it,  
To enfold and to caress it,  
Leila plucked it from the stem.  
Ah! blushing, modest, little flower,  
To know the bliss of such an hour  
It were sweetness e'en to die.  
Thou soon wilt have all Leila's kisses,  
And in her bosom's soft abysses,  
Like a little babe wilt lie!

Mr. John T. Markley gives us a term we do not remember to have met with—"unexploded music." So far we thank him, with a laugh. He, or rather his muse, says or sings:—

Awake, ye troublous sonnets! leave my mind!  
*Thy music unexploded gives me pain,*  
My timid [tumid, perhaps!] feelings cannot be confined,  
Nor will my judgment hush the bursting strain.

"Lines" to a birthplace begin—

Oh, mighty deep! what charms thou hast for me!  
*'Twas on thy pebbly beach my youth was spent.*

*Ex uno disce omnes!* using all due discernment; and be sure, say we, to continue the subscription to the "Poetical Magazine." It is "immense fun."

"THE LIGONIER'S VALSE." By Ed. Pitchell. London: Keith, Prowse & Co.

IN addition to a very smart title-page, we have here some music which is certain to please young people. It may seem strange that we should put the title-page first, but experience assures us that a valse with colour outside as

well as inside, has at least two chances to the one of the valse without; and the bold dragoon who rides across the front page of Mr. Pitchell's publication, will carry it to many a young lady's piano-desk. But let it not be inferred from this that our opinion of the music is adverse—quite the contrary: if anything could make us waltz, it would be dance music of a well-marked and easily flowing kind, such as is to be found in the pages before us. As we are not however *en rapport* with the spin of the modern valse, we must content ourselves with saying that Mr. Pitchell's dances are easy to play, and exceedingly tuneful, whilst he has not lost sight of the fact that dance music is not made solely to be played upon a pianoforte, or even a military band, and has acted accordingly.

### Organ News.

MANCHESTER (CITY ROAD WESLEYAN CHAPEL).—Synopsis of the organ by Mr. F. W. Jardine:—

GREAT ORGAN (CC to F).—Open diapason, stopped diapason, dulciana, viol-di-gamba (tenor C), principal, wald flute, fifteenth, mixture (three ranks), bassoon and clarinet.

SWELL ORGAN (CC to F).—Bourdon, spitz-flöte, gedact, gemshorn, fifteenth, cornopean, oboe.

PEDAL ORGAN (CCC to E).—Open diapason.

Four couplers. Four combination pedals.

HORNCastle.—The organ erected in St. Mary's Church by Messrs. Gray and Davison, in 1861, has been rebuilt and enlarged by Mr. T. H. Nicholson, of Lincoln, and is now a fine instrument. Additional bellows and wind chests have been placed in the vestry, all the action has been bushed, every pipe has been revoiced, and several new stops have been added. The increased body of tone gained by these means is very great, the bourdons especially adding to the fullness and grandeur of the instrument. The greatest praise is due to Mr. Nicholson for the skill displayed, and the thoroughness with which every part of the work has been done. The organ was opened recently by Mr. W. Wakelin, who displayed a brilliant execution coupled with great taste in the management of the instrument. The services were choral. The following is a synopsis:—

GREAT ORGAN.—Bourdon, open diapason, German gamba, stopped diapason, dulciana, rohr flute, principal, fifteenth, twelfth, mixture, trumpet, clarinette.

SWELL ORGAN.—Bourdon, open diapason, stopped diapason, principal, fifteenth, mixture, horn, oboe, clarion.

PEDAL ORGAN.—Open diapason.

COUPLERS.—Swell octave, pedal octave, pedal to great, pedal to swell, great to swell.

Soundboard, slides, and action are prepared for a bourdon (16 ft. tone) to be added to the pedal at some future date.

MANCHESTER (CONGREGATIONAL CHAPEL, HEATON MERSEY).—Synopsis of the new organ by Mr. F. W. Jardine:—

GREAT ORGAN (CC to F).—Open diapason, gamba, stopped diapason, principal, fifteenth.

CHOIR ORGAN (CC to F).—Stopped diapason, dulciana (tenor C), wald flute, clarinet (tenor C).

SWELL ORGAN (CC to F).—Bourdon, spitz-flöte, gedact, gemshorn, fifteenth, oboe.

PEDAL ORGAN (CCC to E).—Bourdon; preparation for open diapason.

Five couplers. Four combination pedals.

## THE "ARTISTS' FESTIVAL" AT ROME.

THE following lively account was written specially for, and appeared in, the *Derby Mercury* recently:—

"After an interval of twelve years, the German club has received permission from the Government to celebrate their traditional festival. Accordingly, on Monday, the 25th of April, the artists of all nations resident in Rome assembled at the Grottoes of Cervara, a lovely spot six miles beyond the walls of the city, there to enjoy, in friendly brotherhood, a day of wild frolic and pleasure, amidst the most romantic scenery of the Campagna.

"The Easter ceremonies being over, and the day lovely, all the forestieri still left in Rome flocked to witness this picturesque sight. As every horse, carriage, donkey, and mule was engaged beforehand, thousands had to go on foot, for want of other conveyance. We started from the Porta Maggiore at half-past seven, a.m. 'L'on n'attendra pas ceux qui dorment trop longtemps'—the programme quaintly set forth. Brilliant indeed was the sight which here met our eyes. Costumes of all nations and ages; banners of enormous and grotesque devices; standards of the imperial and republican times; triumphal cars and bullock waggon.

"The procession formed in the following order:—First came a troop of Cossacks, lance in hand, dressed in flowing shawls and tiger-skins, followed by the director-general-in-chief of the fête, in a costume of the fifteenth century, surrounded by a troop of cavalry preceding the chariot which bore the musicians. Next came the president, in a purple-velvet dress of the same date, seated upon a raised throne, in a grand triumphal car, drawn by four magnificent oxen, whose gilded horns glittered through the garlands of evergreen that enveloped them, and who tramped the dust with gilded hoofs. Round the president stood the flower of his court—the Chancellor of the Empire of Cervara, interpreters, poets, and the jester; whilst at each side of the throne figured a bonnie little page. Accompanying the car were aide-de-camps, and officers of ordinance, followed by a page leading the president's battle-horse. The most ghastly of animals was this poor beast (whose painted skin hardly required the device of a skeleton), for it was a living skeleton that walked, with innumerable bony protuberances and a perfect anatomical development of ribs, and not a mere representation! A company of artillery followed, with a huge revolving cannon, manifestly retaining the traces of its stove-pipe organisation. Next came drums and fifes, grenadiers and light infantry; and now appeared the grandest of all the cars, decked out like the triumphal chariots of old that bore the Roman emperors in all their glory. A Milanese artist of immense proportions, and generally supposed to be the prototype of the glutton Vitellius, gasped away as the waggon jostled his weighty carcase vainly endeavouring to preserve its equilibrium upon the gorgeous throne that was erected at the very summit of this ponderous car. The scantiest of Roman robes formed his apparel; but still his forehead was encircled with the imperial bay: thus was he crowned ruler of the feast. Behind him stood two lictors with their fasces and enormous axes on their shoulders; whilst, reclining at his feet were two vestal virgins in the most unimpeachable of draperies; beside these were two Etruscan musicians, and two Nubian captive slaves, whose swarthy limbs were linked together by heavy chains. Attached to the cortège were a number of high priests and augurs, in streaming robes, extensive wreaths, and sandalled feet, followed by a seedy-looking Roman legion. The car of Bacchus and the Ganymedes, directed by the 'chef de cuisine de la cour,' came next on their most important and consolatory mission, behind which were a squadron of donkeys, gallantly ridden by every kind of costume. An ambulance, containing the committee for the protection of animals, headed by the court physician, and a waggon, drawn by oxen, holding a few English artists, supported the cuisine, and nobly represented our country. Gendarmes, etc., brought up the rear, closely pursued by a file of over two thousand carriages, in a cloud of dust. About half way to Cervara the procession halted for breakfast, at the grand old fortress of Torre dei Schiavi, built like the tower of Gaetani, on the Via Appia, on the remains of a Roman tomb, and now itself a venerable relic of past ages. Here, drawn up side by

side, to hold a grand review of the troops, stood in the glorious sunshine the imperial and presidential cars. The president, in opening the fête, makes a speech in German, Vitellius and the president exchange compliments, cannons are fired, bands strike up, and the 'song of Cervara' is sung in grand chorus. Now came a general scramble for the breakfast, which consisted of Bologna sausages, hard boiled eggs, and bread and wine. To this only the artists and their friends were admitted, in all about six hundred. At half-past ten o'clock the procession again formed, and proceeded to Cervara, only waiting for a few moments at the fountain of the Aqua Vergine, while the president drank from a huge bronze goblet some of the virgin waters. Arrived at Cervara, the troops gathered round the president's car, while the Roman legion under Vitellius stood by in all their grandeur, and preparations were made to propitiate the genius of the spot by a sacrifice. A stuffed ram was produced, the high priests and augurs clustered around the altar raised on the imperial car, and wine, instead of blood, flowed freely beneath the knife of the officiating priest, whose imposing appearance was heightened by an extensive Etruscan curly beard of white shavings. The emperor returned thanks to Jupiter and Bacchus, a ponderous deed with huge seals was read and passed over to the president, who approved and made another short speech. And now we proceeded to the grottoes—immense excavations from which was taken the stone that built the Coliseum. In one of these, the Grotta dei Tedeschi, the president took his seat beside the emperor, on a commanding rock; the members of the court crowded round, presentations were made, and speeches continually interrupted by the jester, who insisted that dinner was more to the purpose. To describe the scene here is more than I dare attempt, for the grand old caves with glimpses of mountains seen through those colossal apertures, with clustering and suspended flowers catching the sunlight at the entrances of the gloom, afforded a subject for the brush rather than the pen, which we may hope will be represented by the able hands of some of those who were present.

"After the usual formalities were over, the chorus again sang the 'song of Cervara,' and dinner commenced to the accompaniment of the bands. Our repast consisted of hot meat, macaroni, bread and wine, fennel and coffee. Outside, the ground was covered with picnic parties of the forestieri, who had brought their own provisions, as no one was enabled to dine with the artists unless decorated with the 'order of the baicco' and cup. Wine flowed freely from the car of Bacchus, the Ganymedes hurried about filling cups as fast as emptied; the company grew lively—boisterous—Roman warriors became unsteady, Chinese, Circassians, high priests, Turks and Christians concluded a bond of eternal friendship!

After dinner, the Olympic games commenced, horse, donkey, and foot races, trials of strength, leaping, and throwing the lance. Amongst the riders was a young Greek artist who had disguised himself as a lady in such a way as to defy the keenest scrutiny, and to win universal admiration by her, or rather his, wonderful horsemanship. After the Olympic games, in a beautiful natural amphitheatre was represented an allegorical combat between Winter and Spring. Spring, a handsome youth, decked in brilliant green and white, and seated in a donkey chariot covered with flowers, ascended a hillock, and alighting at the top, claimed the place as his. Winter, a most dismal mortal in a flowing beard, appears and demands to know why his solitude should be disturbed; a fierce war of words ensues when the president decides that they must fight it out in mortal combat. Spring selects as his champion a young cavalier, the genius of youth; and Winter, a dragon who lives in a cave hard by.

"The dragon appears breathing terror around him as he vomits fire in his path. The battle commenced, but after the monster had travelled a few yards, whether inspired by fear, or more probably by the fact that the men concealed under his body were unable to manage him, he rolled over and became an easy prey to the lances of his enemy. Owing to the wine being too good, and a consequent dislike on the part of the actors to do anything but enjoy themselves, half the programme was not carried out. However, it was pronounced by almost everyone present to be one of the most delightful days they ever spent in Rome. Nothing could exceed the magnificence of the procession with its varied costumes and banners. It was a thing

# Andante from Op. 53.

KOZELUCH.

The musical score is written for piano in 6/8 time, featuring six systems of staves. The key signature has two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with the instruction "Con Esp." and a "dol" (dolce) marking. The second system continues the melodic and harmonic development. The third system shows a more complex texture with multiple voices. The fourth system includes a forte ("fz") marking. The fifth and sixth systems conclude the piece with a final cadence.



perfectly unique, and could not have been got up in any place in the world but in a large art community like Rome.

"The procession returned in the same order in which it came, only waiting a short time at the Torre dei Schiari to sing in chorus *ein adieu*. Coming into Rome the roads, walls, and house-tops were crowded with people. As the procession neared the gate, it being now dark, the road was illuminated with Bengal lights."

### Correspondence.

*[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]*

#### MADAME THEMAR-LONSDALE'S CONCERT.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—As I always object to break faith with patrons and the public, allow me to state that the London Glee and Madrigal Union promised their aid for the 18th May in return for my wife's performance at one of their concerts; and I need hardly say that but for that promise, made on their behalf by Mr. E. Land, their own director and manager, I should never have allowed their names to appear in the programme. As I have received no explanation of the mysterious non-appearance of the L. G. and M. U. on the 18th, I can only suppose that they had something better to do than carrying out their promise to a lady who, at their request, performed for them when they found her services of use.

Yours obediently,

R. E. LONSDALE.

P.S.—This communication is made to correct a stupid mistake of a brother journalist of yours, who states that the "Union" did perform at my wife's concert!!!

#### PIANOFORTE TEACHING.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—On the subject of instruction books for pianoforte pupils, I have long had a wish to say a few words. A review contained in your number for May 28th, and your usual kindness to your correspondents generally, and to me in particular, embolden me now to gratify that wish.

First—It is desirable that the lessons for a child should, as nearly as possible, be upon a level with its eye. It is painful to the little learner to have to look up to the top of a high page. I have known books that have run to the other extreme; they have been so narrow from top to bottom that they have fallen backwards.

Secondly—All octaves should be avoided. What good comes from placing physical impossibilities before a pupil?

Thirdly—Lessons should be so arranged as to dispense with the necessity of turning over the leaf. This point has not always been attended to; but it is easily seen that a pupil will soon get tired of practising a lesson which commences on the right hand page but concludes on the page following. It is also evident that the lesson itself will soon be pulled to pieces.

Fourthly—Knowing the diatonic scales to be as unpalatable as they are useful, I would dilute them by mixing them with the tunes. By scattering them about the book, they will be more likely to receive their proper share of attention than when put in a cluster at the beginning or at the end.

Fifthly—Whatever difference of opinion may exist as to the benefit arising from counting time, in this all will agree, that to get the pupil to count is next to impossible; and therefore if other methods than the method of counting can be devised to enable the pupil to keep time, it will be wise to devise them. I know of no better way than making one hand beat time for the other. As an example in 6-8 time, let a crotchet and a quaver in the right hand be accompanied in the left hand, not by a crotchet and a quaver or by a dotted crotchet, but by three quavers: we thus secure the proper length of the crotchet in the right hand.

Lastly—I think that an instruction book, as regards keys, should be exhaustive. There should be at least one tune in every major and every minor key.

I remain, Sir, yours truly,

Halifax, June 8.

JOHN LAYTON.

#### THE "SUBURBAN PROFESSOR'S" REPLY.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I will ask you to allow me a few words of reply to the letter of "Auletes," as I think he has treated Mr. Mullet with much unfairness, and I question if any composer would gain much by the enthusiasm of such very passionate "friends." "Auletes" would do well to find out the difference between truth and random statements, as his first assertion is of very questionable colour when he says that I never "made a hit." That I have ever received a drubbing I beg most emphatically to deny, and your pages are open to all who would see what has been said upon both sides of the Pierson question.

"Auletes" must have been more than usually out of temper when he so far forgot what is due from one educated person to another as to pen that polite sentence in which he is so kind as to dub Mr. Mullet a coward, and his anger failed to shew him what he was hitting at so wildly in much of the following ejaculatory writing. Many of the various readings, if I may so name such little alterations as "he fears, *i.e.* 'he hopes,'" are solely due to his perverted vision.

I am thankful to say that my "brass," as "Auletes" elegantly calls it, is still undimmed, my opinion unchanged; and I have as strong an objection to being hectorated into Pierson-worship as into the worship of John Bright of Her Majesty's Ministry. For musicianship, I am content to let all such discussions stand over: "Auletes" is very profound, no doubt; but we most of us know that the more blatant a man is the less value do we set upon him, and I would not be thought to halloo at every street corner.

Mr. Pierson does not class me among his friends, I presume, but I do not know that I have ever said anything against him; and if he has read my letters—which I assume to be the case—he will doubtless admit so much. Devoteism is not in my way, and I may be pardoned if I say that I should be very sorry to be mixed up with so courteous a correspondent as "Auletes" in any capacity whatsoever.

Upon the merits of "Hezekiah" I am not competent to speak, never having seen or heard a note of it: I am glad to know that Mr. Pierson is proceeding with it, and hope to hear it in due course.

Yours, &c.,

THE SUBURBAN PROFESSOR.

#### MR. STONE'S ATTACK ON CHORISTERS.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—As an old cathedral chorister, I may be allowed most earnestly to protest against such assertions as are contained in the extract from Mr. Stone's letter, forwarded to you by your correspondent, "T. S. F." It surprises me that any man should dare to say such things, much less write them; and I most sincerely hope that many others besides myself will endeavour to shew how utterly and entirely mistaken Mr. Stone is, in his views of cathedral work.

On the comparative merits of the old notation and the Tonic Sol-fa method, I shall not touch, my object being merely to stand up for (*i.e.* tell the truth about) our cathedral schools. I was a chorister seven years, and assistant to the organist of Norwich Cathedral seven more, so I may be supposed to know what I am writing about; and I beg to inform Mr. Stone that so far from it being the case "that many choristers never acquire either a knowledge of music or a taste for it, and never touch it in after life," I can point to more than thirty men now following the profession who were choir boys at Norwich during the fourteen years I was there. Besides these, I don't doubt I could with a little trouble get the names of fifty others who left the choir before my time, and among them could instance such names as Bexfield and Dr. Bunnett. So much for only one cathedral; and in the face of such facts as these, Mr. Stone has the impertinence to say that cathedrals are not "nurseries of art."

Again, Mr. Stone asks, "Can any one name a single ordinary parish church in the kingdom where the choristers really learn to sing even psalm-tunes and chants at sight?" Most certainly I can name many such. I have at this time thirty boys in my own choir who can *all* sing tolerably well at sight, most of them *very* well.



I very much regret that time does not permit me to say all I could wish on the subject, but these few hasty lines may possibly convince Mr. Stone that he has made a great mistake, besides insulting every cathedral organist in the kingdom. I enclose my card, and am, Sir,  
Yours truly,  
A PROFESSIONAL ORGANIST AND CHOIRMASTER.  
[We agree with our correspondent in thinking Mr. Stone knows nothing about—and is quite wide of the mark as to—cathedral schools.—ED. MUS. STAND.]

MR. H. HUGO PIERSON.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—May I be permitted, as one of Mr. Pierson's musical friends, to deprecate the further continuance of the course of attack and defence with regard to his music, which has now gone on for some time in your valuable journal? It is of course gratifying to Mr. Pierson, as it calls forth the support of those who admire his genius, and feel confident of its ultimate success; but, this point granted, nothing, as far as he is concerned, can be gained by a continuance of the correspondence; more especially as the letters of his opponents, with some exceptions, are of a kind best left unanswered.

There can be no doubt, as has been ably put by several of your correspondents, that there is a growing interest with regard to Mr. Pierson's compositions; and this cannot fail to be increased, amongst those who do not know him personally, by the rancorous and unscrupulous opposition which his music has encountered from the very first at the hands of certain critics. The public is not ignorant of the fact that storms of the same kind have constantly preceded, and for a time hindered, the advent into our hemisphere of great artists, not in music only, but also in many branches of literature.

Mr. Pierson may console himself that many distinguished men have held a position similar to his own; but is it not, Sir, deplorable that works of genius should still be treated by those who assume to guide the public taste, not in the spirit of calm judgment and generous appreciation, but with a prejudice and injustice which in the present case serve to estrange from his own country one who is an ornament to it, and whose presence here could not fail to exercise an elevating influence on musical art.

I am, Sir, yours, &c.,

A LOVER OF JUSTICE.

June 15.

#### ACOUSTICS AND CRUCIFORM CHURCHES.

An interesting letter, to which are appended the initials "W. G.," easily recognised by the attentive reader of our paper, has lately appeared in the *Manchester Guardian*, and *Courier*:—"It seems capacious to find fault with anything beautiful, but it is only truth to say that while cruciform churches are often fair to the eye, they are generally false to the ear. In large buildings you can choose between two positions—the choir and the nave; but I speak chiefly of district churches, where the entire space is used at one time. In these the transepts and central lantern tower absorb and destroy the musical and oratorical powers; witness the effect of the small dome in our old town hall, and the large dome of St. Paul's, in London, also the transepts at the Crystal Palace, where only vast numbers can fill the space, and where a seat is almost useless in the nave, at a moderate distance. No doubt transepts and lanterns are great beauties, and I say not a word against them as charming additions; I only wonder that the transepts should be selected as positions for organs or musical performances, when the nave has such very great advantages over any other part. In a cruciform district church the angles and cross purposes are infinite, both for preaching and music, involving great inequality in the distribution of the sound; thus some people will hear too much and some too little of the transept choir and organ, while in the general singing there will be a want of unity, precision, and heartiness—one part not knowing what the other is doing. It may be thought that the comparative successes at St. Paul's and the Palace are fatal to my case, but there you have enormous numbers, and two distinct classes—performers and audience; thus the waste of power is not so perceptible. In our smaller temples, we have only limited choirs in general singing, and the point is to make these

most effective and certain in their results. The transept organ is far preferable to the chancel organ, but it is only one step towards the right point—the west end, where stood formerly the organ in the grand old church of Notre Dame, Paris. To make my meaning perfectly clear, supposing all were new and expense no object, I should reserve the dome of St. Paul's for the festivals, on account of the spectacle and the vast number of children; appoint a west end organ and nave service for the Sunday evenings; erect a Handel orchestra at one end of the palace; place our cathedral organ on the rood screen, with duplicate keys; and in ordinary churches provide a west end organ and a central choir, as best suited to the various requirements and acoustical principles."

S. T.—"The Control of Organs in Churches," a leading article, appeared in our number of February 5, this year. We know of no authoritative decision regarding the peculiar point put by "S. T.:" as in most questions of the kind, opinions are conflicting, and customs vary according to circumstances in different parishes. The "district church" entanglement has been productive of the greatest uncertainty, discomfort, and confusion; in this as in other matters, there being as far as we know no unmixed good in any legislation on a large scale.

Received.—W. G.; J. A.; F. T.

W. R.—The "list" of Whit Sunday music at West Derby Church never reached us. We fear the letter may have miscarried; and entreat our correspondents never to drop the first half of the name of our paper, under any circumstances, it is all important to us.

\* \* Country correspondents are earnestly requested not to leave to Wednesday night's post anything they can possibly send on an earlier day. Our space on Thursday is very limited.

\* \* We still find many correspondents doubting whether we care to receive items of original intelligence. To such we would say send us all you can. Be as brief as may be consistent with intelligibility; and write on one side of the paper only. Manuscripts will pass through the book-post, if there be no letter enclosed, at the following rates: 4 oz., 1d.; 8d.

\* \* Copies of this journal are on sale every Friday at Messrs. Chappell and Co., 50, New Bond Street; Mr. W. Czerny, 81, Regent Street; Messrs. Mills and Co., 140, New Bond Street; and many others at the West-end of London.

\* \* The *Musical Standard* is the only existing musical journal unconnected with the music trade. It is neither packed in trade parcels as a matter of course, and as a matter of course thrown aside unread, nor distributed gratis as the advertisement list of its publishers. It was established eight years ago as a musical journal for independent criticism, and such, it is almost superfluous to add, it has ever since remained.

ST. JAMES'S HALL.—Mr. Frank Elmore gave his annual concert at St. James's Hall last week. He was assisted by Miss Edith Wynne, Miss Elena Angele, Mdles. Sternberg, Liebhart, Miss Armstrong, and Madame Patey; and also by the following singers and instrumentalists—Mr. Harley Vinning, Herr Carl Stepan, Mr. Ransford, and Messrs. Ganz, Lindsay Sloper, Emanuel, Van Noorden, Benedict, R. Blagrove, Paque, Reynolds, Risegari, Balsir Chatterton, Lazarus, and Cheshire. The programme of the music performed corresponded with this formidable list of names, and varied from a simple song to grand fantasias on divers stringed and wind instruments. It is impossible to notice the programme in detail, it suffices to say that the *beneficiaire* and his friends satisfactorily executed the music set down for them—encores included; a MS., "Recollections of Scotland," for the concertina by Blagrove, a patriotic duet for two harps by Cheshire, a solo on favourite airs for the clarinet by Lazarus, and a violincello piece by Paque, seem to have pleased the audience the most. Our reporter left at eleven o'clock, after which eleven pieces were set down for performance. At what time Bishop's "Sleep, gentle lady," with which this formidable concert concluded, was sung we are unable to say, but we should think that the soothing invitation to slumber in it must have been altogether unnecessary, and that the "Good night! good night!" should have been rendered "Good morning!"

**BEETHOVEN ROOMS.**—Mdlle. Sophia Flora Heilbron last week gave a concert at the Beethoven Rooms. Although we are not fond of "infant pianistes," finding that as a rule they rarely develop into anything remarkable, we are bound to bear testimony not only to the great execution of this twelve years' old prodigy, but also to her tasteful and finished style of performance. Passing over the light music, she played Mendelssohn's "Rondo Brillante, in B minor," and Beethoven's "Kreutzer Sonata" with Mr. Mori, in capital style. The self-possession with which this child plays is remarkable: we hope that besides practising she will study widely, and so attain to further excellence. Signorina Vittoria di Bono, the Italian violiniste, played a fantasia from "Faust" in a clever way, but with the most exaggerated expression. The singers were Mr. Frederick Penna, and Mdlles. Philippine and Julie Siedle, Messrs. F. Praeger and N. Mori officiating at the piano as accompanists.

**BIRMINGHAM.**—The weekly choral (festival) rehearsal was attended on the 13th inst. by Mr. Benedict, whose new oratorio, "St. Peter," is one of the novelties of the forthcoming festival. On this occasion the choruses of "St. Peter" were rehearsed for the first time in their entirety, for though the first part of the work has been for some time in hand, the chorus parts of the second half were only distributed last night at the commencement of the practice. Notwithstanding this, the music was performed with a smoothness and precision which evidently astonished, as well as delighted the composer, who was previously unacquainted with the resources of the Birmingham Festival Choir. Mr. Benedict, indeed, expressed himself in the most complimentary terms towards the performers, and appeared quite as much pleased with the chorus as they were with him and with his music. Mr. Stockley and Mr. A. J. Sutton, who have been associated in the production of the oratorio up to this point, deserve high praise for the efficiency which is the result of their labours.

**CHANGE RINGING AT PENZANCE BY NATIVES.**—On the 6th inst. (says the *Western Morning News*) the Penzance Society of Scientific Change Ringers rang four plain courses of "Grandsire Triples" on the bells of St. Mary's, in a very creditable manner. This being the first scientific change ringing in Cornwall on eight bells by men of the county without other assistance, it excited great interest. Among the listeners was a change ringer of experience, who expressed much surprise at the excellent striking by so young a band.

### Cathedral Notes.

#### SERVICES AND ANTHEMS: TRINITY SUNDAY, JUNE 12.

**LONDON (ST. PAUL'S).**—Morn.: Service, Boyce, in C; Ordination Service, King, in C; Anthem, "Come, Holy Ghost" (Attwood). Afternoon: Service, King, in C; Anthem, "Holy, Holy, Holy," "Hallelujah" (Handel).

**WESTMINSTER ABBEY.**—Morn.: Service, Nares and Turton, in F. Even.: Service, Smart, in F; Anthem, "I beheld and lo" (Blow). Special Evening Service: Anthem, "Worthy is the Lamb"; Service, Turle, in D.

**BANGOR.**—Morn.: Service, Cutler, in G; Anthem, "Now we are" (Mendelssohn). Even.: Service, Ouseley, in A; Anthem, "The Lord will" (Beethoven).

**BRISTOL.**—Morn.: Service, King, in F; Hymn. Even.: Service, King, in F; Anthem, "Glory be to God" (Haydn).

**CARLISLE.**—Morn.: Service, Dr. Wesley, in E; Anthem, "How lovely are" (Mendelssohn). Even.: Service, Attwood, in C; Anthem, "Behold the Lamb" (Spohr).

**CANTERBURY.**—Morn.: Service, Hayes, in A; Anthem, "Whatsoever is born" (Oakeley). Even.: Service, Skeats, in A; Anthem, "I was in the Spirit" (Blow).

**CHESTER.**—Morn.: Service, Best; Anthem, "Holy, Holy" (Spohr). Even.: Service, Barnby, in E; Anthem, "Holy, Holy" (Handel).

**CHICHESTER.**—Morn.: Service, S. Wesley, in F; Anthem,

"Holy, Holy" (Spohr). Even.: Service, Wesley, in F; Anthem, "In the beginning" (Haydn).

**DURHAM.**—Morn.: Service, Ouseley, in C; Anthem, "O Trinity, O Unity" (Stainer). Even.: Service, Ouseley, in C; Anthem, "In the beginning," "The Heavens declare" (Haydn).

**ELY.**—Morn.: Service, Walmisley, in D; Anthem, "O Trinity" (Stainer). Even.: Service, Walmisley, in D; Anthem, "In the Spirit" (Blow).

**EXETER.**—Morn.: Service, Young, in G; Anthem, "The Lord gave the word" (Handel). Even.: Service, Goss, in E; Anthem, "Whatsoever is born" (Ouseley).

**HEREFORD.**—Morn.: Service, Ouseley, in A; Anthem, "Holy, Holy" (Spohr). Even.: Service, Ouseley, in A; Anthem, "And there was" (Ouseley).

**LICHFIELD.**—Morn.: Service, Prince Consort and Smith, in C; Anthem, "To Father, Son, and Holy Ghost" (Bach). Even.: Service, Smith, in B; Anthem, "I saw the Lord" (Stainer).

**LINCOLN.**—Sunday. Morn.: Service, Young, in G; Sanctus, Kyrie, and Creed, Gibbons. Even.: Service, Attwood, in D; Anthem, "In the beginning" (Haydn).—Monday. Morn. and Even.: Service, Rogers, in F. Morn.: Anthem, "Be merciful" (Crotch). Even.: Anthem, "Bow down Thine ear" (Cherubini).

—Tuesday. Morn. and Even.: Service, Tallis, in D. Morn.: Anthem, "O come, let us sing" (Nares). Even.: Anthem, "Great is the Lord" (Hayes).—Wednesday. Morn. and Even.: Service, Wesley, in F (chant). Even.: Anthem, "To Thee, O Lord" (Mendelssohn).—Thursday. Morn.: Service, Croft, in A; Anthem, "O give thanks" (Tucker). Even.: Service, Elvey, in A; Anthem, "Give the Lord" (Kent).—Friday. Morn. and Even.: Service, Hopkins, in C. Even.: Anthem, "Praise the Lord" (Mozart).—Saturday. Morn.: Service, Mendelssohn, in A; Anthem, "O God, whose nature" (Wesley). Even.: Service, Clarke, in A minor; Anthem, "I have surely built" (Boyce).

**LLANDAFF.**—Morn.: Service, Chants only. Even.: Service, King, in C; Anthem, "Great is the Lord" (Hayes).

**MANCHESTER.**—Morn.: Credo, Chipp, in A; Anthem, "Let all men" (Mendelssohn). Even.: Service, Chipp, in A; Anthem, "To Thee Cherubim" (Handel).

**NORWICH.**—Morn.: Service, Barnby, in D; Anthem, "In humble faith" (Chard). Even.: Service, Oakeley, in E; Anthem, "Whatsoever is born" (Oakeley).

**OXFORD.**—Morn.: Service, Hopkins, in B. Even.: Service, Turle, in D; Anthem, "Holy, Holy" (Spohr).

**PETERBOROUGH.**—Morn.: Service, King, in C; Anthem, "The Lord is great" (Best). Even.: Service, Novello, in E; Anthem, "Holy, Holy, Holy" (Handel).

**SALISBURY.**—Morn.: Service, Walmisley, in C. Even.: Service, Walmisley, in C; Anthem, "In the beginning" (Haydn).

**ST. ASAPH.**—Morn.: Service, Wesley, in F. Even.: Service, Whitfield, in E; Anthem, "I beheld, and lo" (Blow).

**WELLS.**—Morn.: Service, Boyce, in C; Anthem, "How lovely are" (Mendelssohn). Even.: Service, Turle, in D; Anthem, "Blessing and Glory" (Bach).

**WINCHESTER.**—Morn.: Early Service, "Te Deum" and "Jubilate," Young, in G; Chants; Second Service, Arnold, in B; Before Sermon, "O let us" (Luther). Even.: Service, Elvey, in A; Anthem, "And God said" (Haydn).

**WORCESTER.**—Morn.: Service, Boyce, in A; Anthem, "Holy, Holy" (Spohr). Even.: Service, Boyce, in A; Anthem, "Blessing, Glory" (Bach).

**YORK.**—Morn.: Service, E. G. Monk, in A; Hymn. Even.: Service, Walmisley, in D; Anthem, "In the beginning" (Haydn).

**TEMPLE CHURCH, LONDON.**—Morn.: Service, Attwood, in F; Anthem, "Behold the Lamb" (Spohr). Even.: Service, Hayes, in E flat; Anthem, "I beheld, and lo" (Blow).

**LINCOLN'S INN CHAPEL.**—Morn.: Service, Smart, in F; Anthem, "Achieved is the" (Haydn). Even.: Service, Hopkins, in F; Anthem, "I beheld, and lo" (Blow).

**LIVERPOOL (WEST DERBY PARISH CHURCH).**—Morn.: Service, "Te Deum" and "Jubilate" (Young); Creed (H. Hugo Pierson). Afternoon: Service, "Magnificat" and "Nunc Dimittis" (Wesley, in F); Anthem, "O Lord, Thou art" (Young).

ST. SEPULCHRE'S CHURCH (HOLBORN VIADUCT).—Morn.: Service, Benedicite (proper chant). Even.: Service, Smart, in B flat; Concluding Voluntary, "Praise His Awful Name" (Spohr).

WINDSOR (CHAPEL ROYAL).—Morn.: Service, Boyce, in C; Sanctus and Kyrie, Elvey, in E; Creed, Goss, in D; Anthem, "Whatsoever is born" (Oakeley). Even.: Service, Walmisley, in D; Anthem, "Holy, Holy," "Hallelujah" (Handel).

SHERBORNE ABBEY.—Even.: Anthem, "Hallelujah" (Handel).

WIMBORNE MINSTER.—Morn.: Service, Boyce, in A. Even.: Service, Arnold, in A; Anthem, "Great is the Lord" (Hayes).

JERSEY (ST. SIMON'S).—Morn.: Service, "Venite;" "Benedicite," "Benedictus," Best, in C. Even.: Service, "Magnificat," "Nunc Dimittis," Rogers, in D; Anthem, "It is a good thing to give thanks" (Lott). Hymns.

MANCHESTER (ST. PETER'S CHURCH).—Morn.: Service, Best, in F; Anthem, "Holy, Holy, Holy" (Bishop). Even.: Service, Clarke-Whitfield, in E; Anthem, "I looked, and behold" (Sir J. A. Stevenson).

LEEDS (PARISH CHURCH).—Morn.: Service, Best, in F; Introit, "Hear, Thou" (Wesley); Anthem, "How lovely are" (Mendelssohn). Even.: Service, Attwood, in A; Anthem, "Holy, Holy, Holy" (Handel).

CHESTERFIELD (PARISH CHURCH).—Morn.: Service, Tallis's Responses, throughout; "Benedicite," "Omnia Opera" (Gregorian); Sanctus, Kyrie, and Credo, Monk, in A. Even.: Service, Wortham Chant Service, in D; Anthem, "Holy, Holy, Lord God Almighty," "Hallelujah Chorus" (Handel).

### Foreign Notes.

The Beethoven centenary has been celebrated with much *clat* in Weimar.

Mdlle. Ilma di Murska has been engaged by M. Merelli, Manager of the Italian Theatre of Moscow and Warsaw, for the forthcoming season.

Mr. Charles Hallé has been engaged as pianist for the Beethoven Festival to be held in Bonn; and the organ is to be held by Otto Koenigsloew of Cologne.

The opera entitled "Adam and Eve," has been successfully produced at Monaco; and people are now facetiously inquiring the age of the two principal personages.

The new Italian *prima donna*, Madame Galletti, has been engaged at a salary of 3000 francs per evening, for the theatre, at Cairo, of the Khedive.

A young military officer named Schott has made so successful a *début* at the Frankfort Theatre in "Der Freischütz," that he has been induced to leave the service of Mars to take up that of Apollo.

Madame Mallinger—Wagner's operatic heroine—has quitted Königsburg, where she has been playing, a difference between her husband and the director of the theatre being the cause of her abrupt departure.

Mr. and Mrs. Alfred Jaell have terminated their Italian tour. They will soon direct their steps upon London to leave *en suite* for Paris. Not an inch of earth will escape these terrible conquerors, remarks *Le Ménestrel*.

A new ballet, "Coppelia," with pretty scenes and a charming score by Delibes, has been successful in Paris. The melodies are described as graceful and the orchestration as brilliant and picturesque: Parisian praise however.

Beethoven's Grand Mass in D was performed lately at Aix-la-Chapelle, the performance creating a great impression, and if we are to believe local accounts, surmounting very fairly the immense difficulties of that colossal work.

The fancy of modern opera-goers has been much tickled by the reproduction of "Giannina" and "Bernardino," of Cimarosa, in the little old theatre in which the celebrated Thalberg once gave his concerts. The music was thought quite an archæological curiosity.

The death of Laurent Hauptmann, a celebrated Viennese organist and composer, took place not long since. He has left a large quantity of vocal pieces for the Church, as well as organ music, both published and in manuscript. He also wrote for the violin and pianoforte.

The proprietors of the Chinese theatre in San Francisco have petitioned the Supervisors to allow the beating of gongs in the plays enacted at that place. As we jealously guard our right to beat the Chinese, it is no more than justice to permit them to beat gongs. It is as mild a retaliation as we can reasonably accord, says a local paper.

The eighth of May was a great day in the Florentine annals of the opera. The vast theatre Pagliano was filled by an enthusiastic crowd, who had eagerly anticipated the appearance of Madame Galletti, the first of Italian divas, in "La Favorita." No such performance, no such reception, has been known since the appearance of Adelina Patti.

We regret to hear of the dissolution of the Chapel Royal at Turin. The Italian Government, as little friendly to existing institutions (especially those connected with art) as our own, has destroyed by a stroke of a pen what the late King Charles Albert took infinite pains to establish. Let those at home be warned. There is a similar spirit nearer to us; and there are royal chapels which hold a much meaner position in the world of music than was formerly the case. Meanwhile the step is most unpopular in Turin.

Admirers of the ballet tell us that a most successful one has been produced in Paris. A number of danseuses, representing Aurora, Desire, Labour, Hymen, Discord, Peace, Pleasure, and Dancing, go through a variety of pleasing movements. The *première danseuse*, Mdlle. Bozacchi, is but seventeen years of age, and has a most beautiful face and figure. She had hardly taken half-a-dozen steps before her success was assured. She was overwhelmed with applause at the end of every movement, and French critics have already placed her in the same rank with Taglioni, Cerito, and Fanny Ellisler.

### Table Talk.

The funeral of the late Charles Dickens took place on Tuesday in Westminster Abbey. The grave of the great writer is close to that of Handel; indeed it is stated that it was not difficult to see that the foot of Handel's coffin nearly touched the head of Dickens's.

There is to be an exhibition of Church Furniture and Ecclesiastical Art at the Crystal Palace, with prizes of from £1 to £15, for the best floral and other devices and designs for the decoration of churches on festival occasions. The exhibition will be held in the north (Tropical) end of the Palace, commencing on Saturday, the 16th of July, and terminating on Friday, the 22nd.

The Worcester Cathedral Restoration Fund is now freed from the incubus of the great musical question, this important point of difference being left "entirely open and unprejudiced." Lord Dudley has undertaken to contribute £5,000, without any conditions attached to his gift; in lieu of a donation of £10,000, coupled with the cessation of these meetings as far as the cathedral was concerned.

Numerous as are the accessories of public worship now adopted from the churchmen by our nonconforming friends, it strikes us as something curious to learn, from a correspondent, that a fine peal of six bells has been recently hung in the tower of an Independent Chapel at Saltaire, the bells being used for the first time by the ringers from Shipley Church, who rang an Oxford peal of 720 changes.

John Keighley, a respected and aged resident of Brighouse, and closely connected with the musical history of the town and neighbourhood for nearly thirty years, died lately. For the greater part of that time, and until quite recently, he was in the choir of the New Connexion (Bethel) chapel, where he had trained many singers. He had also given lessons to Mrs. Sunderland, the well known vocalist. The funeral took place at Rastrick church, and was attended by many musical people.

The dead March in "Saul" was played by the organist, and a choir being formed by the friends, 40 in number, Luther's Hymn was sung.

A curious anecdote is related by a writer in the *Cornhill Magazine* of a violin-maker, so skilful in his trade, that he could imitate an old violin to perfection. One day a fiddler, more eminent than honest, brought him a fine Cremona, and said, with a sly twinkle in his eye, "Mr. —, I want you to make me an exact copy of this Amati." The maker, who knew to whom the fiddle belonged and guessed the object, promised to have it ready in two months. At the end of the time the player came, paid the money, and received the two violins; but when he got home, and examined them closely, he found they were both counterfeits, the clever imitator having kept the true Amati for himself.

On Whit-Monday "the attendance at the Manchester Cathedral was fully equal to, if not in excess of, the numbers of previous years. The nave was crowded with the Sunday-school children and teachers, the side aisles and galleries furnished but scant accommodation for the multitude of people who thronged every approach, whilst ranged in the vicinity of the choir were a number of girls clad in white, who aided in the choral service. Under the guidance and tuition of Mr. Dumville they acquitted themselves exceedingly well." Might not this very sensible plan be copied with advantage in many other places, where the playful young gentlemen are often found wanting in volume of voice and musical knowledge.

Some cowardly, sneaking miscreants, who do not appear to have been walked off by the police as they richly deserved, recently got up a Sunday surplice riot at Ashton in Mackerfield, and grossly ill-used a chorister boy. "The lad," says the local paper, "was badly used, his surplice taken from him and tore to shreds, which were attached to sticks and waved aloft." We sicken at outrages like this, tacitly permitted as they are in a country where "freedom" and toleration are so glibly prattled of and so little practised. We yield to none in our love of Protestantism, but if this is to be the form of nineteenth century Protestantism, it is a thing for honest men to loathe. "It is not impertinent to hint," remarks the *Manchester Courier*, "that the laws recognise the inviolability of divine worship, and provide against these interruptions; nor is it irrelevant to ask how long those whose duty it is to carry out the law will allow this sort of thing to go on?"

A measure called the University Tests Bill is now under the nominal consideration of Mr. Gladstone's "brute majority," as it has been termed, in the Commons. One of its effects, if passed, will be to throw open the headships of the various colleges, so that these functionaries need not any longer be members of the State Church. This effect would of course be large enough in the course of time; but for poor music and professors the effects would be even larger, Sir M. Beach having pointed out that the heads alluded to might be Presbyterian, Unitarian, or Methodist, when of course there would first be corresponding changes in the form of public worship, and ultimately it would cease altogether in most colleges, while divine service in the chapel would be done away with. The effects upon sacred, serious, music—we were going to write the only music worthy of national recognition—will be fairly disastrous; yet we are told musical journalists have nought to do with politics!

The indifference of foreign journalists to every item of English musical news, save and except an occasional note on opera, is to us one of the oddest "things of the time." Not an organ opening, however important the instrument—not a concert, unless that of some publisher who is haply *en rapport* with the foreign paper—not a notice of an English publication—not a single allusion to any of the numerous topics of almost vital import to English musicians—finds a space, even of a few lines, in the pages devoted to the chronicling of the small beer of every Parisian café chantant or minor theatre in the provinces. England might well be two thousand miles from Paris (or even at Timbuctoo), for the intelligence displayed by our neighbours in their scant allusions to our musical affairs. Our isolation in this respect was strangely shewn, indeed, by the verdict passed by a

foreigner upon one of our greatest geniuses, who by the self-sufficient Belgian biographer was ticketed as "a musician of some merit," and credited with the authorship of a work published by another of the same name long before the greater man was born!

#### Appointments, &c.

Mr. W. Bamford has been appointed organist and Mr. P. J. Hook choirmaster to the New Church of St. James, Myatt's Ground, Brixton.

Mr. W. J. Petty has been appointed organist of North Ferriby, Yorkshire.

#### Snaps.

(From the Tub of our own Diogenes.)

I hear much now-a-days of forgotten oratorios. There is a long since forgotten oratorio, by a long forgotten professor (only an Englishman) Dr. Crotch. Who will revive it—get it done—let us know something more than we know by reading it? I suggest the "Palestine Exploration Fund," and hope the majority of my readers will understand the hit, and of course send a handsome donation immediately to Mr. Grove, the Secretary of the Fund, for future explorations. My appeal is strictly unauthorised.

Friend Dio tells me that Madame Patti has "carried away all the critics." I am not very sorry; and, excepting a few clever, honest writers, I should not much care if the rest were never brought back again. I suppose the officious censors were led away by my lady of caux-ing manners.—SOPHOCLES.

The Rev. Sydney Smith, in his clever ridicule of mean, compromising toleration, proposed that a missionary bishop, in order to suit the cannibal tastes, should always have ready "a cold clergyman on the sideboard." A destructive poet went a step further and said:—

"If I were a cassowary  
On the plains of Timbuctoo,  
I'd eat the missionary,  
His gown and hymn-book too."

While wishing long life to the true apostle of good, and having no objection to his collegiate vestment, we should willingly surrender to the natives or quadrupeds the literary part of the meal. In fact a society of rhythmical bibliophagists would be very useful just now, considering the great glut in the serio-comic poetical market.

A picture on a musical subject in this year's Royal Academy Exhibition, is thus described by the *Pall Mall Gazette*:—"A picture, by a foreign artist domiciled in England, . . . is Mr. R. Lehmann's 'Out of the World' (311). In a whitewashed chamber a young monk sits playing the spinet—a graceful old-fashioned spinet, painted light blue and gold—while another monk stands listening to him with his back towards us. This incident of monastic life has been rendered with very considerable felicity and refinement; the figures compose simply and pleasantly, and good use has been made of the opportunities afforded by broad masses of quiet colour in the monks' gowns, the wall, and the instrument from which, as we presume, has been copied the motto or inscription given in the catalogue:—

'Me vivum in silva fecit natura tacere:  
Me cæsum ars cogit dulce sonare loqui.'"

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# The Musical Standard.

No. 308.—VOL. XII.

LONDON, SATURDAY, JUNE 25, 1870.

PRICE TWOPENCE.

## MERRY, BUT NOT WISE.

**H**ERE is a familiar Latin adage—so familiar that we will not trouble the reader with its repetition—in which is briefly embodied the universal proneness of humanity to play the fool at certain times. It would really seem that in every condition of life we find the great majority of mortals enamoured of something very like buffoonery, from the king upon the throne—or off, for the time being—to the labourer who drudges at the plough's-tail; from the sedatest of rectors to the most inefficient of village organists, or most amateur of concoctors of single chants. We care not to look far back; some ages have been noted for learning, some for a superabundance of folly—we fancy this present generation is likely to hold its own but too successfully in the last-named capacity, and so will confine our attention to the people about us. But we may not come to this without some speculation as to why simple and devout men, as well as ignorant and foolish, like to assume the cap and bells; why they descend from man's estate to that of the "merry jesting fellow." In this year of grace 1870, the influence of the lowest of the people seems likely to be paramount. Everything taken in hand must especially consider the working man, and the class below him which will only work upon occasion: consequently, every pleasure, all our intellectual nutriment is more or less alloyed. We may not have a lecture nor even a sermon, addressed to thinkers; everything must be pitched at a low level, so that those who cannot or will not think or comprehend, may not be sent away empty. Above all, everything must be amusing. It matters not that all things do not consort with wit; if the mountain will not come to us we must go to the mountain; if all have not wit (and wit is the heritage of comparatively few) we may consistently blacken our faces, or play upon penny whistles, or stand upon one leg, or dress in an uncouth manner, or do anything else which excites a laugh.

Music especially has to be made amusing, and if possible funny; and although the fault must not be laid entirely at their doors, the clergy have a good deal to answer for in the declension which has taken place through the attempt to bring all this to pass.

Before the days of penny readings the buffoonery of the music-halls was rarely seen beyond those precincts. Occasionally some demented juvenile would enliven a supper with "something comic," and the inevitable "chorus, gentlemen;" but such things were uncommon, unexpected, and as a rule condemned by the more sedate among the audience. But penny readings brought up the penny intellect in great power, and it was speedily discovered that encores were only to be had for what was laughable. Even Archbishops like to be encored—at least so we believe; and many not a great way below them in dignity are not sufficiently averse to earnest applause and an enthusiastic demand for repetition to make it certain that they would object to perform the "Ten little niggers" in white neck-cloth and full clerical attire, could these be ensured. Within our own experience enthusiastic curates have sung "buffo-songs" with the greatest possible unction; one has been known to dance "The Cure;" an earnest vicar has performed a solo upon a penny whistle (for the benefit of the agricultural labourer, of course—as also to teach how much can be done with little); and a gentleman even closer to a bishop has condescended to recite musically Tom Hood's "Skying the Copper" with all appropriate action and accessories, even down to a spotted cotton pocket handkerchief for head covering. If clergymen have been known to do all this, it is not in the least surprising that those below them in social station should be found to do things similar, and even more outrageous; moreover, nothing is so catching as vulgarity turned on from a high source. Fashion will do much, as we know. Any absurdity committed in any period by royalty would, at least in this country, obtain a host of imitators; and have not offensive instances of this been furnished by certain whims and more especially a peculiar strut affected now-a-days by females of the middle classes? And thus it is with matters of buffoonery of another kind. No sooner does a superior class of persons take to playing the fool than the disorder becomes epidemic. Thus every artist who can get a hearing strives to act his part in a playful or ludicrous manner; and many who are not musical strive also until this buffoonery has become one of the greatest nuisances known to society. We should be among the last to object to any rational entertainment for the working man, but buffoonery is

quite wrong in its tendency. It does not greatly matter whether a man is engaged all day trimming hedges and digging ditches, or in making boots and shoes; he speedily becomes aware of the difference between a pewter shilling and the current standard of the realm, and naturally prefers the latter; so in comic matters; "The Jolly Stiggins," or whosoever may be the most placarded comic singer of the hour, is a far more genuine article than the most respectable of imitators, and is found out and esteemed accordingly. Soberly, this buffoonery has come to be quite unpleasant, like the everlasting cigar and nauseous meerschaum of these days of universal reform; and it is quite time people reflected before committing themselves to antics and sentiments likely to be unpleasantly remembered hereafter. We grieve for many reasons when we see the populace mingling buffoonery with its music, and would most gladly know that it was discountenanced; but this cannot be so long as people condescend to swell the great company of fools by making it appear that above all things, enthusiastic encores, frenetic demonstrations of applause are all they care for and would earn at any sacrifice of proper feeling or professional dignity. Undignified behaviour is remembered long after its object has been forgotten, and a man once branded as a buffoon, enrolls himself a member of the crew of the immortal "ship of fools," and by a just retribution never by any chance regains the respect or the confidence formerly reposed in him.

#### CONCERNING THE ORCHESTRA.

NOWHERE in the world are to be found organs with such a fine fundamental bass as in England—that is an acknowledged fact. The quality of our double diapasons, both open and stopped, is superior to that of all continental organs. So much the more strange must it appear that the fundamental bass of our orchestras is inferior to that of all others; and that we go on, year after year, quietly submitting to be laughed at for it by foreigners. Why do we persist in retaining the old-fashioned contrabassi (obsolete everywhere else) with three strings, instead of adopting those with four strings? The double-basses (more properly termed single-basses) used in England have so limited a compass in the lower octave (extending downwards only to A below the line) that whatever may be urged in their favour, as for instance that "they possess more power of tone," becomes an argument of no weight. The German and French contrabassi, going down to the E below that note, which by the way is a very fine, sonorous note, almost supply the place of organ pedals, and give that depth of colouring to the orchestra, the absence of which is so painfully felt in England, except at the performance of oratorios, where the organist kindly comes to the rescue and gives us a little genuine

bass. Suppose we were to set about remedying this evil. Why should we not? Is there any Act of Parliament which prohibits the introduction of double-basses with four strings! Dragonetti, we believe, played upon one of those "baseless fabrics of a vision" the three-stringed instruments; but we do not exactly see why that should influence our orchestral players, who moreover would find the four-stringed instruments advantageous in another way, viz, because they are easier both to learn and to handle. It is scarcely necessary to dilate upon the innumerable passages in all the best works of the best composers, where that "transposing" (let us call it "dislocating") of the bass sequences, in order to humour the narrow compass of the three-stringed instrument, is indispensable—and most injurious; let us be content with a single instance, which, however, is a host in itself. The leading melodic subject in the overture to "Oberon" stands thus:—



Weber of course knew that the German contrabassi would give the notes marked \* in the octave below; what would have been his dismay if he had known that in England that beautiful passage would be disfigured, indeed we may say utterly spoiled, by the transposition of the note E into the octave above! Happily the composer can only have discovered this painful fact when he was already so far gone in consumption as to render the shock of no great importance. The slight superiority of the three-stringed contrabassi in point of power, crispness, and sharpness of tone, does not and cannot compensate for so vast a defect as their want of depth. Innovation is the order of the day. "The old must give place to the new;" therefore let us innovate here, where the reform is wanted and is most legitimate. Furthermore, let us do away with the absurd and inartistic practice of using the large (double) kettledrums, (which are only proper for choruses, overtures, symphonies, etc.,) in the accompaniment of airs, songs, trios, etc., whether in operas or oratorios. They are much too powerful, and overwhelm the singer or singers, to the great detriment of the composition and its general effect. The English kettledrums are the finest in the world: but they are also the largest—our F drums, played *forte*, give nearly the same effect as the "gran cassa," or great drum. This is ruinous when it occurs in an aria, or the like piece, by any good composer. The timpanista should have two sets of kettledrums at hand, the second set being on a smaller scale, such as is used in Germany, and indeed everywhere but in England: for the *timpani* passages in the solo pieces this set should always be used: to use the double-drums in a cavatina, as *e.g.* in the "Robert, toi que j'aime," or

that pretty song in A flat towards the end of "Dinorah," is like shooting a butterfly with an Armstrong cannon. *Ergo*, as "Progress" is the watchword of our age, let us correct this error too. The immense drum used for the choruses at the Handel Festival was a complete mistake; ten pair of moderate-sized kettledrums would produce an infinitely finer effect.

ROUEN.

### Reviews.

"COLLECTION COMPLETE DES POLONAISES, BALLADES, ET BARCAROLLE." De Fr. Chopin. London: Schott & Co.

ADMIRERS of the works of Chopin will be glad to make the acquaintance of their idol in a form so cheap and portable as that before us. We seem to be fast coming to an octavo form for our music, and much may be said in its favour if the arguments on the opposite side are still weighty. The grand objection to octavo-printed music seems to be that the notes are so small as to be trying to the eyes. In the publication before us this objection can scarcely be urged with fairness; for the notes are of fair size, and in the matter of distinctness nothing more can be desired. The pages are printed from engraved plates through the medium of lithography (we imagine), and the general get-up is very satisfactory. Upon the music of Chopin we need scarcely remark. Under his hands it delighted the fashionable world, and platonic love-making between the pianist and his lady-admirers seems to have been quite common. It can scarcely have called up much passion under other fingers; but here it is, in part, and those who are upon the lookout for it will do well to see the edition of Messrs. Schott and Co.

"PLAYFUL SHE TURNED." Ballad by C. M. Latham, Esqre. London: J. A. Mills.

"ESQRE." upon a title-page is usually intended to convey the information that the composer is an amateur, and desires so to appear. Mr. Latham need not have put any such mark after his name, for his work is very fairly done, the flow of his melody being somewhat remarkable. The passion of his music is not quite equal to that of the poetry it essays to set, which we need not have scrupled to write down to Byron, as all thinking people have estimated at its true value the filth with which an American woman sought to sully his name. The greatest fault of the composition before us comes of the repetition of the initial lines of the words, which do not repeat kindly for the sense.

UNE MELODIE FOR THE PIANO. By E. T. Wedmore. Bristol: P. J. Smith & Sons.

IT is a pity Mr. Wedmore did not conquer his feelings sufficiently to enable him to write the whole of his title-page in one language—it must be a matter of feeling, else is the habit of making polyglot titles unaccountable—for we are certain that "A Melody" looks quite as well as the two French words which stand so much out of place in the quotation above; but there is doubtless much

suggestion and protest in this matter still before us. This melody stands upon one page, and the harmonies which accompany it are very fully set. The crowding has perhaps deceived the eye of the composer, for we remark many consecutive fifths boldly set down, and their effect is not pleasant to the cultivated ear; otherwise his music would be very agreeable to play.

"HAYDN," AND OTHER POEMS. By the Author of "Life Below." London: Provost & Co., 5, Bishopsgate Street Within.

THE course of our reading has not included the author's previous work, and finding from the preface to the one before us that "Life Below" is in seven books, and is the embodiment of the author's æsthetic faculty, we are not sure that the deprivation is an unmixed evil. The following sentence in reference to what certain critics said about it, is not destitute of lucidity:—"What, for instance, is more aggravating and absurd than that a man, simply because he has exhibited the fidelity of the artist while delineating an experience imagined, should be taken to task not only for commending, but even for progressing, characteristics of which he fancies that he has expressed disapprobation rather, inasmuch as he has represented them in a fictitious character not only, but even thus under a process of chastisement and correction?" Such of the critics as comprehend this, have no cause to be ashamed of their want of penetration, whatever may be advanced against their judgment. The principal poem, "Haydn," is in blank verse, and founded on certain passages in his biography which seem to indicate that he had flirted with his wife's sister, who subsequently retired to a convent. This lady is the narrator, and a somewhat long-winded business she makes of it. We quote a passage at once didactic and tender:—

Then days and weeks and months pass'd quickly by  
In which, when Haydn's prison'd love would start,  
E'en while I heard the trembling of its bars,  
I learned to check him, saying, gently, then,  
"But not now, Haydn; nay, but we will wait."

Love knows no measurements; these were but hints;  
And yet what words of love yield more than these?  
They hit the sense of love, but hit no sense  
Where there is no love to receive the hint.  
Our souls learn'd this at last: I wist not how.  
And like two kittens playing on the hearth  
We told our secrets, and none knew of it;  
Nay, not ourselves.

Time and space will not allow our following out the suggestive bit of natural history involved in this. It appears, however, that Haydn's love was a kitten, that it was imprisoned, that it rattled its bars, that it must somehow have got out, that it exchanged secrets with the other kitten (which was formed for the occasion), and that neither kitten knew what was said either by itself or the other. As, after all, Haydn did not marry this kitten, but her sister, it is to be hoped he went through the honeymoon without a scratch. We have little to say of the smaller poems contained in the volume; all shew thought and culture—but we hesitate to award their writer the laurel wreath.

## ORATORIOS AT CHURCH-LANGTON.\*

*(Continued from page 292.)*

This is the deed of trust or conveyance by which the trustees parties hereto, and their successors, are to convey, surrender, pay, and give up, the £1,000 annually, to any parish they shall think proper, for the before-mentioned purposes for ever.

And these presents are upon this further trust and confidence, that the said trustees parties hereto, and visitor, and their successors duly elected, shall strictly observe all the laws and rules here set forth, and unchangeably act according to the wishes and intention of the founder.

And it is upon this further trust and confidence, that as often as a trustee shall die, they shall continue to elect a fresh one, that the number ten may be continued for ever: and that for the future they shall be out of the neighbouring gentry and clergy, farmers and tradesmen, residing at their own habitations, at furthest within nine miles of Church Langton, as the bird flies: and that any gentleman whatever, living at a greater distance, shall be disqualified for being a candidate, or acting in the trust, that the trustees may be ever upon the spot. And on this account, if two or more gentlemen of equal honour are proposed, or are desirous of being trustees; it is hereby made a constant rule to elect that worthy gentleman to the trusteeship, that resides at, or lives nearest to, Church Langton.

And it is upon this further trust and confidence, that two of the trustees be annually chosen treasurers to this charity, and at the end of the year to resign this office to two others, and give up their accounts to the whole trust then meeting, to be passed by them. Nevertheless, if it be thought more proper, any two indifferent neighbouring gentlemen shall be chosen treasurers by the trustees, or any five or more of them; who shall constantly attend the quarterly meetings, be considered as part of the body, and be always ready to benefit the charity.

And it is upon this further trust and confidence, that as soon as this charity's effects shall commence, and the fund shall be sufficient to bring in £1,000 clear money every year, as money is now valued at four per cent. to be disposed of for the above purposes; the trustees parties hereto, and their successors for ever, shall annually pay it to such parish as appears most to need such institutions. And if two or more parishes should make application for the said sum, if any of the said parishes is willing to advance any sum not less than £50 to forward the buildings, such parish shall be entitled to the benefaction: and if a greater sum should at any time be proposed, as it will be a means of accelerating the charity, and the greater that be, the respective masters will be the sooner in their offices; such parish which will immediately build the schools and tenements for the masters, or shall offer most towards forwarding such buildings, shall be entitled to the £1,000 upon the trusts before-mentioned.

And it is upon this further trust and confidence, and the meaning of the parties hereto, that the trustees shall have power to resign their trust, and may be displaced therefrom, by a majority of the trustees by ballot, the visitor only excepted; and in this case, the trustees shall have no right to vote for the removal of any, unless his perfidy is apparent, and he is manifestly endeavouring to pervert the design of this institution, and by his insinuations, etc., is endeavouring to draw away the trustees from acting according to the intention of the founder.

And it is the further meaning of all the parties hereto, that the present and future trustees and visitor, or the majority of them, shall have full power to make what orders, rules, and laws, they or the majority of them shall think proper, to be entered in a book provided for that purpose, providing they do nothing contrary to any direction herein given; and that a chest be bought and kept in the library, at this time established, for the lodging and keeping of all rules, books, orders, and papers, relating to this institution, with one or more keys, to be deposited in the hands of such persons as the trustees and visitor shall think proper. And that in all cases whatsoever, any five of such

said trustees and visitor shall have as full power to transact any business, relating to the trust aforesaid, as if all the said trustees were present; and that all such business shall be done on one of the four quarterly meetings; which meetings shall always be in the library, or at any other place at Church Langton, until the library-room be built, and on the first Monday before the full moon, in the month of June; the first Monday before the full moon, in the month of September; the first Monday before the full moon, in the month of December; and on the first Monday before the full moon in the month of March, in every year.

And it is upon this further trust and confidence, that as to other regulations, the trustees submit to another deed now at this time executed, called the "Explanatory Deed," setting forth the final intentions of the founder, in the co-operation of the different charities now founded.

And it is upon this further trust and confidence, that the trustees annually publish the state of this charity, to convince the world of their honour, etc.

In witness whereof, the said parties have hereunto set their hands and seals, the day and year above written.

*Organs for Ever.*

This indenture, made the 14th day of March, in the seventh year of the reign of our sovereign lord George the Third, by the grace of God King of Great Britain, and so forth, and in the year of Our Lord, 1767; between the Reverend William Hanbury, rector of Church Langton, in the county of Leicester, clerk, of the one part; and Maunsell Hill, of Market Harborough, in the said county of Leicester, gentleman; George Atton, vicar of Weston with Sutton, in the county of Northampton, clerk; Thomas Willby, William Willby, John Buzzard, John Gottard, Thomas Tomlin, William Andrews, John Kendall, and Henry Ward, principal inhabitants of the parish of Church Langton aforesaid, on the other part.

"Whereas the said William Hanbury having established various charitable foundations at Church Langton aforesaid; and being desirous also, that other places should in time reap the benefits of his extensive scheme. And whereas the building, ornamenting, and repairing of churches is a charity relative to the souls of men, is of a superior nature, and is highly acceptable to God; and the more magnificent these are, the more suitable for the worship of that Being whose houses they are, as may be learned from the Old Testament, the New Testament, and the practice of the church in all ages. From the Old Testament, it may be easily drawn, how pleased the Almighty is with this species of charity, from the consideration of his ordering the building the tabernacle in so pompous a manner for public worship; from the example of David, who was the man after God's own heart, and whose zeal did not stop in bringing the ark of the Lord out of the house of Abinadab at Kirjath-jearim, where it had been neglected by Saul during his reign, and setting it in the city of David, which service was acceptable to God; but in consideration that whilst he dwelt in an house of cedar, the ark of God remained under curtains, which, though rich and fine, being made of fine linen, and blue, and purple, and scarlet, with cherubims of cunning work, coupled together with taches of gold, etc., he therefore resolved to build an house suitable to the Divine Majesty; which house to be built for the Lord, was ordered to be exceeding magnificent, of fame and of glory throughout all countries; and the reason given is, "the palace is not for man, but the Lord God." And this resolution was acceptable to God, as appears from his promise, that on this account "he would establish the throne of his kingdom for ever."

To execute with precision and effect the organic service of a cathedral, the officiate must (observes Dr. Busby) be intimately acquainted with the works of the great church masters; be well versed in thorough-bass, counterpoint, and all the various evolutions of ancient harmony; and to a natural aptitude for this species of performance, add the advantage of sedulous application and long experience.

\* "The History of the Rise and Progress of the Charitable Foundations at Church-Langton; together with the different Deeds of Trust of that Establishment. By the Rev. Mr. Hanbury. London: 1767.

## RELIGIOUS ACROBATS.

[From *Charles's Wain*.]

WE have always been aware that a large number of natural gifts and artificial acquirements were requisite to the formation of the popular parson. Besides all his real excellencies,—his good education, his clean linen and his general respectability,—we knew that there were needed for the ideal priest—for the priest, that is, who would be acceptable to the modern young lady—a fair presence, a fine voice, and a correct ear for music. We felt these things intuitively, without any special knowledge of our subject beyond that derived from occasional attendance at fashionable churches; just as civilian authors whose only acquaintance with military affairs comes from a bewildered study of the Army List and a visit to one or two reviews, give their model officer a commanding manner, an inane drawl, an unnaturally developed bust, and a heavy moustache. Beyond these requirements, however, we had not hitherto imagined that the most enterprising young clergyman need go, and had believed that these alone must insure to him success in the most elaborate ritual that has yet been invented—we beg pardon—revived. But we have to confess our mistake, and to do tardy justice to that large body of amiable and energetic youths who may fairly lay claim to the title of the ladies' men of the Church.

It has lately dawned upon us that they must have undergone a severe course of training to fit them for the performances which they now give on every possible occasion when they can collect an audience. Thus, besides the qualifications which we have already enumerated, they must now possess a practical acquaintance with gymnastics, a knowledge of the art of pantomimic postures, and an utter absence of any sense of the ridiculous. To these might be added as highly desirable the power of ventriloquism, and sufficient private means to engage a skilful "dresser"—one who has been in the service of a comic "star" preferred. And so we discover that our thoughtless depreciation of the difficulties incident to the career of an ideal parson, who of course in these days must be of the ritual persuasion, was quite unmerited, and that, like the frog in the fable, what appears fun to us, is anything but that to him.

But unless we have watched carefully and dispassionately the ceremonial of an ultra-high Church, divesting ourselves of any lingering idea that we are worshipping in a house of prayer—a task which will not be found difficult—we can have no idea of the amount of preparation, and indeed of muscular exertion, which must have been expended upon this singular exhibition. Like lazy occupants of stalls at a play which has enjoyed a long run, we are apt to forget the pains and expense which must originally have been lavished to put such a gorgeous spectacle on the chancel. Part, however, of our forgetfulness is due to the artful stages of wonder through which your old-fashioned churchman is led in his progress to the grand climax and divertissement which ends a visit to St. Ritua. We enter the church for the first time with prejudices which we wish and hope to overcome, for the sake of the good, hard, self-denying work which we know its clergymen are doing amongst the poor of the neighbourhood; and be it observed that St. Ritua, though it is sure to be accessible from the fashionable parts of the town, is equally certain to be placed in a district of sordid poverty. We enter, and, impressed by the plain exterior of the building and the devoutness of the congregation, are disposed for a short time to augur well of ritualism, and to think ill of our former conclusions.

We are somewhat struck, however, at first sight by seeing young ladies descend at the church-doors from hansoms; but are informed afterwards that this is quite correct now, as foolish old-world fancies are being rapidly overcome. And further on we recognise with weak surprise these same young damsels marching round the church in the "procession," and wonder what their duennas are about, and why they may not join in the ceremony. Are they too old and ugly to be effective? A few other curious questions present themselves before the service commences. Why is it the fashion for ladies to take off their gloves in High churches, and in High churches only? And why should uncomfortable and needless suspicions be suggested by the absurd arrangement which compels a man to pray on one side of the church, and his wife on the other? Can it be in order that the

clergyman may thus be able to scrutinise one portion of his congregation at his ease? The chairs, too—why chairs? Is it because they are wretched to sit upon, noisy to move upon, and impracticable to place your hat upon? It would be well if one could contrive in a Ritualistic church to worship in spirit, and in spirit only; for one's body, more particularly one's legs, there is certainly no accommodation. But with the exception of trifles such as these the earlier portion of the service is a pleasant surprise; and one must not expect to find everything in a church, least of all room for one's umbrella.

Personally, we object, it is true, to having the well-known sacred words turned into what sounds, to our unaccustomed ears, like a patter song; but this, after all, is a mere question of opinion, and may be an acquired taste, like olives. All goes pretty well, and exceedingly fast, if that be a recommendation, until the end of one of the chants, when for a few seconds we get lost; the choir and some of the congregation are singing something, but what we know not. Only one thing is certain: their song, whatever it is, is not mentioned in our Order of Common Prayer throughout the year: but before we have time to be more than momentarily dazed, all is right again, and we proceed smoothly and rapidly, as before, with the service: suddenly, without a word of warning, while we are saying Amen to a short prayer, we find ourselves alone in our position. Every one is standing up to watch the clergyman leave his seat by the choristers, proceed to the pulpit, and wheel sharp round right about face, while he pronounces to the wall a short formula *à propos*, so far as we can discover, to nothing at all. Before we have recovered our composure sufficiently to sit down, our friend has given out his text, and once more we find ourselves conspicuous by our want of previous drill. During all this portion of the service, however, the unwary spectator has nothing further to complain of than a palpable desire on the part of the authorities to dodge him in the service, which he had fondly thought he knew by heart; and their object seems to have been effected when they have made him look anxiously at his Prayer-book as often as possible, and finally lose himself hopelessly.

For the Communion Service and for the "Processionals" introduced by these gentlemen are reserved those marvellous feats and costumes which are peculiar to religious acrobats. The Processional consists of what the musical critiques would call a "bright, sparkling march, wedded to stirring words;" to its sounds, choristers, clergymen, acolytes—the name by which they designate the supers at these establishments—and sometimes prepossessing girls, walk round the church, from vestry to chancel, making the atmosphere unbearable with the sickly odour of bad incense.

A man in a hideous red dressing-gown heads the column, balancing uncomfortably on his stomach a large brass cross, with bits of glass inlaid like precious stone: while you are yet pitying this unfortunate object, there totters past you a small boy, attired in a night-dress with a red girdle, bearing aloft a banner, steadied with cords held by other small boys: and bringing up the rear come the real actors, the officiating priests, in many-coloured garments, to which we would give the names assigned—chasubles, maniples and copes, did we not fear to blunder in the technical jargon of the clerical green-room. The principal characteristics aimed at in these gorgeous clothes seem to be oddity and angularity; and the combined object is most successfully attained; for when arrayed in them their wearers look like nothing under the sun except brilliant acute triangles intersected by horizontal lines. And here we may be permitted to ask why our gaudy friends cannot patronise better mantua-makers?—why do their robes fit them worse than Inverness capes? why are they more hideous in shape than even rug-paletots? The strange colours chosen have probably some hidden symbolic meaning; it is to be hoped that this is the case, for to the uninitiated they only imply that their owners have little taste and less shame. The conjunction of scarlet and crimson is not a pleasant one, and cannot be carried off successfully even by a touch here and there of yellow and green. It seems unfortunate that if our clergymen must go in for costume-dresses, they do not have them designed by some professional artist, as is the case with other performers of pantomime. The service proceeds, and during one portion of it the reader shows the effect of his early training; for although over his head is brandished, to his imminent peril, the huge cross, he

goes through his task in the one unvarying tone, and without flinching a muscle. In the middle of the simple creed which follows, the whole congregation kneel to slow music; but here the want of more general drill is seen, for some rise at one time and some at another, which slightly mars the general effect of the dramatic scena. And now begins a curious movement of the animated triangles, who are all this time with their backs to the congregation: they perform a mysterious quadrille, sometimes in a line three or four deep, sometimes in two, sometimes in a row; now two kneel and the rest stand, now one begins a prayer aloud, which is finished in dumb show, the organ and choir booming out an Amen; at another time all stand erect and bow their heads so completely as to suggest much past practice and much present pain; and we are forced to admit that after all they do resemble something, for each forms an accurate representation of the "Headless Horseman," by Captain Mayne Reid.

A strange, an objectless feature in the performances, is the fact that many preparations which might have been made before the commencement of service these clergymen make in public themselves; which seems to an unprejudiced observer an artistic mistake, and much as if an actor brought on chairs during a scene, instead of getting the stage footmen to do so before.

Yet they have stage footmen here, or at least valets; for during a portion of the ceremonial, one of the acolytes is told off for the duty of bringing a change of clothes for his superior, who makes the alteration in his dress there and then.

The most marvellous, however, of the gymnastic feats is yet to come, and the amount of endurance which it exhibits is truly admirable even in this age of athletic sports. Two of the clergymen stand close together; one raises the robes of the other, and they proceed to kneel rapidly and get up again, doing this as many as a dozen times in a couple of minutes. This performance probably sounds very easy; but any one who will try it in private will leave off, probably very soon, with a high opinion of the muscular powers of these eccentric priests. We ourselves have not seen anything like it since we learned calisthenics; and we cannot say that we regret the loss.

Now, strange and sad as it may seem, these religious acrobats, for whom in many ways we have the deepest respect, are not all giddy foolish youths, not men speculating for a sensation to fill an empty church, not traitors wilfully playing upon our weak human nature by means of sweet scents, pretty pageants and stirring sounds; we cannot and we would not impute to them unworthy motives; and yet with this conviction strong within us, with our knowledge of all the good works which they perform, and with a powerful feeling of sympathy with any one who now-a-days is in earnest about anything; with all the kindly allowances that we can make; to what are we to ascribe this frivolous, inhane, and childish retrogression of the Ritualists from that manly Protestant Church into which they were ordained,—whose pay they accept and whose precepts they profane.

Our amusement gives way to sorrow in meditating on so grave a question: let us hope that before the Church of England provides an answer in anger, our misguided teachers will have solved the problem by returning to the fold which they have left in so strange a manner.

### Organ News.

**BLACKHEATH PARK CHURCH.**—The organ, recently enlarged and reconstructed by Messrs. Walker, Francis-street, Tottenham-court-road, London, under the direction of Mr. Henry J. Vaughan, the organist and choirmaster of this church, was reopened on Saturday, the 18th inst., by Mr. Vaughan, who played on the organ music by Bach, Handel, and Mendelssohn, and accompanied the choir in various anthems of the old masters, before a numerous gathering of the subscribers who have so liberally contributed to the above organ fund. The organ has three complete manuals, compass CC to F; pedals, CCC to F:—

**GREAT ORGAN.**—Stopped diapason, small open diapason, large open diapason, horn diapason, flute, principal, twelfth, fifteenth, mixture, trumpet, clarion.

**SWELL ORGAN.**—Stopped diapason, open diapason, principal, oboe, trumpet and horn.

**CHOIR ORGAN.**—Dulciana, flute, leiblich, keraulophon, crena.

**PEDAL ORGAN.**—Open diapason, 16 feet.

**COUPLERS.**—Swell to great, great to pedals, swell to pedals, choir to pedals. Three composition pedals.

**SIR,**—Having recently spent the greater part of three days under the hospitable roof of Mr. J. D. Antill, of Portsea, the following particulars of the extremely beautiful and (in every way) effective organ in his house built for him by Mr. A. Hunter, of Kennington, may not be uninteresting to your numerous readers. The instrument consists of three manuals, from CC to G, and pedal organ, from CCC to F.

**GREAT ORGAN.**—Double diapason, open diapason, stopped diapason, principal, suab flute, twelfth and fifteenth, mixture (4 ranks). All metal except lowest octave.

**THE SWELL.**—Double diapason, open diapason, stopped diapason, principal, mixture (3 ranks), contra-fagotto, corneopane, oboe, clarion. Metal except lowest octave.

**CHOIR ORGAN.**—Open diapason, vox angelica, dulciana, lieblich gedact, viol di gamba, gemshorn, lieblich flute, piccolo, clarionet.

**PEDAL ORGAN.**—Open diapason, bourdon.

**COUPLERS.**—Swell to pedals, great to pedals, choir to pedals, swell to choir, swell to great. Six composition pedals—3 to the great organ and 3 to the swell.

The wind is supplied from an adjoining room by two bellows with four feeders. The touch is perfectly light; every stop in the organ is excellent, and what is more mixes well with its neighbours.

Yours truly,

THOMAS KILNER.

164, Highbury New Park, June 10.

### Correspondence.

*[In allowing all reasonable latitude to the expression and interchange of ideas upon the part of our numerous correspondents, it must be understood that we do not necessarily concur in every opinion thus expressed.]*

#### PIANOFORTE TUNING.

TO THE EDITOR OF THE "MUSICAL STANDARD."

**SIR,**—I have a pianoforte for the use of my daughters, and also for my own amusement, in trying to play a few simple tunes, but as you may imagine I am not much of a hand at the thing. I have, however, a little conceit about knowing when the instrument is in tune, and have an understanding with a professional tuner to look the piano over and regulate it five or six times a-year. The man can do the work very well indeed when he is himself in tune, but sometimes he is not, and on the occasion of his last visit he was a little oblivious to his then state of incapacity. Notwithstanding this, he commenced the tuning process; and, although he as often put his tuning key between the pegs as upon them, he screwed away all the same, with all sorts of results, until at last, as I was anticipating, a string snapped in two from undue strain. Upon this the man gave an exclamation more vigorous than polite, and rushed away from the house. I was thus left in an awkward fix, as living in the country, piano tuners are not to be found at any moment. I therefore set to work myself, and with the aid of some instructions I had found in Edgar Brinsmead's book on the piano (which I had recently purchased) I managed to get the instrument in tolerable tune again; but although I had some wire in the house left by some previous tuner, I could not succeed in putting on a new string—I could only by chance succeed in coiling the wire round the pin, and when I did so succeed, the temper of the wire appeared to have been destroyed, and it always broke just at the point when I thought I was getting it screwed to the pitch. I repeated the experiment until I confess my patience was exhausted, but I



# Lento, from a Sonatina. (Op 28.)

J. L. DUSSEK.

*p* *f* *pp* *rf* *p* *f* *pp*

won't confess whether or not I repeated the tuner's expletive. However, what I want to say is, that as Mr. Brinsmead has in his book forgotten to tell his readers, situated as I am, how to put on a new string, I wish he would give the supplemental piece of instruction through the columns of the *Musical Standard*, where he originally advertised his useful work.

Yours, &c.,

Vapham, June 18.

DAMPER.

### PIANOFORTE TEACHING.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—I am very much pleased to read Mr. Layton's letter on pianoforte teaching, for I have long felt that a great reform is needed in our instruction books. I would restrict even more than he does the earlier exercises, for I think no double notes should be introduced for some time; no interval beyond a fifth, and no chord until a pupil be sufficiently advanced to comprehend its meaning. A child is scolded for looking at its fingers; but if it be expected to play longer intervals than the fingers can readily reach, it must look at the keyboard. With respect to time, I find it much the best way to teach it in class, at first separate from tune. Many little children of five and six years of age will delight in beating time and then singing a simple time form on one tone, having first learnt to sing to their teacher's beating. In the next stage they should be required to write similar time forms after hearing them sung. In schools, or wherever there are many pupils, the teacher might easily deduct five minutes from each private lesson, and take the whole number together for instruction in the Grammar of Music. Before I adopted this plan, I was often mortified to find how incapable many pupils were to write answers to simple questions, or to write musical signs or tunes from memory. There is more emulation and more interest when these subjects are taught in class, and a far more intelligent appreciation of time and rhythm will be acquired. I feel bound to say that this plan was suggested to me by Mr. Curwen's books of instruction, and it is very fully carried out by his best teachers. Roots' Curriculum follows Mr. Layton's suggestions almost entirely.

I am, Sir, yours truly,

A PUPIL OF DR. STERNDALÉ BENNETT.

### FANCY STOPS.

TO THE EDITOR OF THE "MUSICAL STANDARD."

SIR,—While thanking you for your excellent article on "the organ-roar," and for the information it contains respecting the winding of an organ, may I be permitted to add a word or two, regarding your very judicious remarks on the orchestral development which that instrument has received of late. It is a point very closely akin to the prevalence of fancy stops, which I alluded to in my last letter; and this must be my apology for craving your permission to develop this point somewhat, premising, however, that in what follows, my reference is solely to church organs, for between these and the more brilliant concert-organ many differences of detail might perhaps legitimately exist.

As you justly observe, these orchestral features of recent introduction are of "doubtful utility," at least, for the following reasons:—(1) The prime intention of a church organ is, that it may furnish the most fitting accompaniment possible to a considerable mass of voices, and this is precisely the employment in which the orchestral stops are likely to produce the least happy effect. They have too much of the property of self-assertion; their tone is too keen, and, in the nature of things, they are inferior to good old-fashioned stops in volume. (2) The character of the diapason work is entirely altered, by the exigencies of orchestral design; for the reeds assume an undue importance, and the flue stops must be voiced with a special view to support them. Hence, a salicional must stand on the swell, that its nasal tone may blend well with the oboe, and render this essentially orchestral stop more orchestral still. A gamba must replace the No. 2 open diapason on the great, to mix more brilliantly with the trumpets and clarions. These stops, too, have their natural characteristics still farther confirmed, by the viol d'amore on the choir, and by the substitution of gemshorns and flageolets for

principals and fifteenth, so that the chorus is made more pungent (or brilliant, as the builder would tell us), while the diapason work has been rendered less capable of supporting it. (3) An orchestral organ, after all, is not an orchestra; it cannot really reproduce the effects of the orchestra, and as it has been somewhat impoverished in its resources of pure organ tone, the best result to be hoped for is the union of a very incomplete orchestra with a very imperfect organ. (4) Church-music is not orchestral in character, and the instrument should be adapted to the music for the performance of which it is required. (5) And lastly, this new feature of organ-building seems needless, because no organ, of any extent or completeness, can possibly be destitute of orchestral resources or of brilliant tone. Be the diapasons as sober in quality as they may, the instrument cannot lack brilliance if the chorus be complete to the sesquialtera, still less if it be crowned with trumpet and clarion. And among soft combinations, how truly orchestral, and how exquisitely beautiful, are the effects to be obtained from a well-voiced oboe, either as a solo stop or added to the diapasons! This, combined with the flute work on the choir (by swell to choir coupler), will furnish all the legitimately attainable reproductions of the wood wind; while the swell chorus, for solid harmony, and the croma, for solo, will sufficiently represent the strings. Even in playing arrangements of symphonies, our object should not be a laboured imitation of all the instruments in the band, which is clearly unattainable, but simply a transference of as many of the parts as possible from many instruments of small individual resources to one instrument of vast and varied resources, with a careful preservation of the "relative" rather than the "absolute" tone character.

In order to guard against the error of converting the organ into a solo instrument, too dominating in character to accompany well, organ builders and organ players should carefully watch against the tendency which has been attributed above to the orchestral stops—self-assertion. If the end chiefly before the mind were to promote the praise of Almighty God, and not to display the brilliance of human inventions, we should not perhaps hear quite so much about orchestral effects. It is in a spirit of self-forgetfulness that we must enter—if we enter at all—the secret sanctuary of Art; and never is this truth so deeply true as it is in relation to "Christian" art.

June 22.

Yours, &c.,

E. C. LYRA.

Received with thanks:—H in G, R. M. (Liverpool), W. W. B., J. J. (Southwark), T. B. (Inverness).

\* Country correspondents are earnestly requested not to leave to Wednesday night's post anything they can possibly send on an earlier day. Our space on Thursday is very limited.

\* We still find many correspondents doubting whether we care to receive items of original intelligence. To such we would say send us all you can. Be as brief as may be consistent with intelligibility; and write on one side of the paper only. Manuscripts will pass through the book-post, if there be no letter enclosed, at the following rates: 4 oz., 1d.; 8d.

\* Copies of this journal are on sale every Friday at Messrs. Chappell and Co., 50, New Bond Street; Mr. W. Cserny, 81, Regent Street; Messrs. Mills and Co., 140, New Bond Street; and many others at the West-end of London.

\* The *Musical Standard* is the only existing musical journal unconnected with the music trade. It is neither packed in trade parcels as a matter of course, and as a matter of course thrown aside unread, nor distributed gratis as the advertisement list of its publishers. It was established eight years ago as a musical journal for independent criticism, and such, it is almost superfluous to add, it has ever since remained.

\* An editorial want.—Wanted, in every parish in England, a correspondent who will report upon all innovations, changes or improvements in respect of the musical services, organ or architecture of the various churches; and upon any other musical or ecclesiastical matter of general interest.

\* We do not require supplies of original music; and cannot return manuscripts sent to us for our approval or the reverse.

\* We cannot hold ourselves responsible for any documents of importance voluntarily sent us by correspondents.

**CAMBRIDGE.**—The opening services in connection with the new organ at the Wesleyan Chapel took place last week, when a sermon was preached by the Rev. N. Bishop, from Rev. xiv. 2, 3. The choir numbered some forty or fifty voices, selected from the principal colleges and other choirs of the town, conducted by Mr. W. H. Robinson, organist of Great St. Andrew's Church. Mr. W. Amps, organist of King's College, presided at the organ (which was built by Messrs. Forster and Andrews, of Hull). At 5.30 a tea took place at the Guildhall, and at 7.0 a public meeting. Mr. Robinson conducted the choir, which did credit to his training and showed to advantage in Handel's Hallelujah Chorus.

**HULL.**—A Working Man's Industrial Exhibition was formally opened on Monday, the Mayor and Corporation attending in their robes of office. The programme of the opening ceremony was principally musical, the orchestra being occupied by a band of fifty instrumentalists and a chorus of about two hundred voices. In addition to this strength a large organ was brought into use. Mendelssohn's "Wedding March" was played as the procession entered the building, and after this there was a short service of prayer adapted for the occasion by the Rev. H. W. Kemp, B.A., who officiated. The psalms were well chanted. "God save the Queen" was also sung. Miss Amy Empsall, of Halifax, taking the solos. Handel's chorus, "We praise Thee, O God," from the "Dettingen Te Deum," and the "Hallelujah" from the "Messiah," were both admirably sung. Meanwhile the Mayor had declared the Exhibition open, and after a short interval the band under the conductorship of Mr. Craddock, played the following programme:—Overture, "La Clemenza di Tito" (Mozart). Andante from Mendelssohn's "Italian Symphony." Symphony, in D, No. 3 (Haydn). Overture, "Barbiere di Siviglia" (Rossini). Overture, "Masaniello" (Auber). Cortège March (Gounod). Two band included some excellent soloists from Leeds, York, and other West Riding towns, and the members generally being efficient, it was a treat to hear so fine a programme well performed. The songs were introduced by Miss Empsall, "Let the Bright Seraphim," with trumpet obbligato by Mr. Alfred Robinson, and Bishop's "Echo Song," with flute obbligato by Mr. Lax. Mr. C. H. Hunt was the pianoforte accompanist, and Mr. H. F. Jarratt was at the organ. In the evening a concert was given by the band of the Second West York Light Infantry, under the conductorship of their bandmaster, Mr. T. Fender.

**HOLLOWAY.**—A very interesting and successful lecture was given recently at the Holloway Working Men's Club and Institute by Mr. Thomas Kilner on "English, Scotch, and Irish Melodies." Mr. Daniel Hill presided, and the attendance was good for the period of the year. After a few introductory remarks on the traditional character of all national melodies, the lecturer, following the order prescribed by his title, addressed himself to English melodies generally, and introduced as the first illustration the earliest known English song, "Summer is a comin' in," after which came three quaint melodies, "The hunt is up," "The hunter in his career," "Once I loved a maiden fair," and then that rollicking favourite, "The British Grenadiers." The Scottish melodies included "The bush aboon Traquair," "The highland minstrel boy," "Ye banks and braes," "Jessie, the flower o' Dunblane," "The smiling spring," "O, Nannie, wilt thou gang wi' me," "Auld Robin Gray," "Tak' your auld cloak about ye," and "Wha wadna fight for Charlie." In passing from the Scottish to the Irish melodies, the lecturer made some discriminating remarks on the relative merits of Burns and Moore as song writers. The Irish melodies given were "My Lodging is on the Cold Ground," "The Last Rose of Summer," "The Minstrel Boy," "Rory O'More," "Love's Young Dream," "The Sprig of Shillelah," and "Norah, the pride of Kildare." There is always a charm in listening to beautiful old melodies, particularly when well rendered, as they were on this occasion (some being heartily encored) by several ladies and gentlemen, and the charm was considerably enhanced by the brief but valuable critical and historical remarks with which the lecturer prefaced each illustration. By way of variety to the literary matter and the vocal illustration, Mr. Kilner played an original

march, whilst Mr. and Mrs. Kilner together gave the overtures to "Figaro" and "Tancredi." The latter was especially well done, and loudly applauded. The chairman conveyed the thanks of the audience to the lecturer and to Mr. Scott, Miss Scott, Miss Annie Scott, Miss Howell, Mr. Dore, Mr. Perkins, and Mr. Collisson, who had kindly assisted, and a very pleasant evening terminated with a spirited performance of the National Anthem.

## Cathedral Notes.

### SERVICES AND ANTHEMS: FIRST SUNDAY AFTER TRINITY, JUNE 12.

**LONDON (ST. PAUL'S).**—Morn.: Service, Attwood, in A, Ouseley, in A, Continuation. Afternoon: Service, Attwood, in A; Anthem, "O rest in the Lord," "He that shall endure" (Mendelssohn).

**WESTMINSTER ABBEY.**—Morn.: Service, Aldrich, in G. Even.: Service, Farrant, in G; Anthem, "When the ear heard him" (Handel). Special Evening Service: Anthem, "Sleepers, wake" (Mendelssohn); Service, Goss, in A.

**BANGOR.**—Morn.: Psalms, Crotch, in A; Anthem, "I will seek" (Greene). Even.: Psalms, Rimbault, in F; Anthem, "Wherewithal shall" (Elvey).

**BRISTOL.**—Morn.: Service, Attwood, in D; Hymn. Even.: Service, Goss, in E; Anthem, "In that day" (Elvey).

**CARLISLE.**—Morn.: Service, Garrett, in D; Anthem, "O come every one" (Mendelssohn). Even.: Service, Garrett, in D; Anthem, "God is our hope" (Greene).

**CANTERBURY.**—Morn.: Service, Nares, in C; Anthem, "Give peace in our time" (Calcott). Even.: Service, Nares, in C; Anthem, "I will seek" (Greene).

**CHESTER.**—Morn.: Service, Clarke, in E; Anthem, "Teach me, O Lord" (Rogers). Even.: Service, Clarke, in E; Anthem, "Praise the Lord" (Mozart).

**CHICHESTER.**—Morn.: Service, Hopkins, in F; Introit, "O magnify the Lord" (Macfarren); Anthem, "O taste and see" (Goss). Even.: Service, Hopkins, in F; Anthem, "O sing unto the Lord" (Purcell).

**DURHAM.**—Morn.: Service, Wesley, in E; Anthem, "Grant us Thy peace" (Mendelssohn). Even.: Service, Wesley, in E; Anthem, "O God, to whom" (Mozart).

**ELY.**—Morn.: Service, Nares, in F; Anthem, "Blessed be God," "Hallelujah" (Greene). Even.: Service, Nares, in F; Anthem, "Sing unto the Lord" (Greene).

**EXETER.**—Morn.: Service, Leslie, in D. Even.: Service, Smith, in B; Anthem, "I will give thanks" (Handel).

**GLOUCESTER.**—Morn.: Service, King, in C, throughout. Even.: Service, Wise, in E flat; Anthem, "Praise the Lord" (Goss).

**HEREFORD.**—Morn.: Service, Mendelssohn, in A; Anthem, "Praised be the Lord" (Ebdon). Even.: Service, Goss, in E; Anthem, "And every creature" (Spohr).

**LLANFAFF.**—Morn.: Service, Chants only. Even.: Anthem, "Blessed art Thou" (Kent).

**MANCHESTER.**—Morn.: Kyrie, Prince Consort, in A minor; Credo, Goss, in D; Anthem, "O praise the Lord" (Weldon). Even.: Service, Goss, in E; Anthem, "The Wilderness" (Goss).

**NORWICH.**—Morn.: Service, Mendelssohn, in A; Anthem, "In humble faith" (Chard). Even.: Service, Russell, in A; Anthem, "Then shall the righteous" (Mendelssohn).

**OXFORD.**—Morn.: Service, Goss, in A. Even.: Service, Hopkins, in F; Anthem, "Hear my prayer" (Mendelssohn).

**PETERBOROUGH.**—Morn.: Service, Boyce, in A; Anthem, "Praise the Lord" (Novello). Even.: Service, Ouseley, in E; Anthem, "O where shall wisdom?" (Boyce).

**SALISBURY.**—Even.: Service, Walmisley, in D minor; Anthem, "The Wilderness" (Goss).

**LICHFIELD.**—Morn.: Service, King, in F; Anthem, "O Thou, the true and Only Light" (Mendelssohn). Communion Service, Attwood and Blow, in G. Even.: Service, Attwood, in C; Anthem, "Be thou faithful" (Mendelssohn).

ST. ASAPH.—Morn.: Service, Boyce, in A; Anthem, "Awake unto my Glory" (Patten). Even.: Anthem, "O Lord, our Governor" (Marcello).

WELLS.—Morn.: Service, Clarke, in F. Even.: Service, Smith, in B flat; Anthem, "O be joyful" (Elvey).

WINCHESTER.—Morn.: Early Service, "Te Deum" and "Jubilate," Walmisley, in F; Second Service, Walmisley, in F. Even.: Service, Walmisley, in D; Anthem, "God is our hope" (Greene).

WORCESTER.—Morn.: Service, Turle, in D; Anthem, "O come" &c. (Mendelssohn). Even.: Service, Turle, in D; Anthem, "Praise His Awful Name" (Spohr).

YORK.—Morn.: Service, Ouseley, in E flat; Hymn. Even.: Service, Ouseley, in E flat; Anthem, "Blessed be the God" (Wesley).

TEMPLE CHURCH, LONDON.—Morn.: Service, Smart, in F; Anthem, "Hear my Prayer" (Mendelssohn). Even.: Service, Smart, in F; Anthem, "When the earth" (Handel).

LINCOLN'S INN CHAPEL.—Morn.: Service, Child, in G; Anthem, "Lift thine eyes" (Mendelssohn). Even.: Service, Child, in G; Anthem, "Ascribe unto the Lord" (Travers).

WINDSOR (CHAPEL ROYAL).—Morn.: Service, S. Elvey, in A; Sanctus and Kyrie, G. J. Elvey, in A; Anthem, "Let all men" (Mendelssohn). Even.: Service, Hopkins, in F; Anthem, "This is the day" (Elvey).

SHERBORNE ABBEY.—Even.: Anthem, "Praise the Lord" (Clark).

WIMBORNE MINSTER.—Morn.: Service, King, in F. Even.: Service, King, in F; Anthem, "Praise the Lord" (Scott).

CHESTERFIELD (PARISH CHURCH).—Even.: Anthem, "With Angels and Archangels" (Hopkins).

HUDDERSFIELD (ST. PAUL'S CHURCH).—Morn.: Anthem, "O Lord, rebuke me not" (Mozart). Even.: Anthem, "O praise God" (Clarke).

JERSEY (ST. SIMON'S).—Even.: Anthem, "Come, saith a voice" (Spohr).

LEEDS (PARISH CHURCH).—Morn.: Service, Ouseley, in E; Introit, "Blessed are they" (Wesley); Anthem, "But the Lord" (Mendelssohn). Even.: Service, Gibbons, in F; Anthem, "My heart is" (Handel).

FOLKESTONE (SS. MARY AND EVANSWICH P. CHURCH).—Even.: Anthem, "O Thou the true" (Mendelssohn).

MANCHESTER (ST. PETER'S CHURCH).—Morn.: Service, "Te Deum" and "Jubilate," Smart, in F; Anthem, "Holy, Holy, Holy" (Dauzi). Even.: Service, "Magnificat" and "Nunc Dimittis," Smart, in F; Anthem, "I saw the Lord" (Stainer).

### Foreign Notes.

M. Laube, ex-director of the Leipzig theatre, is to shortly open a new and grand Opera in Vienna.

It is proposed to erect a statue of Gottschalk, in New York. From the character of the people who are taking an interest in the matter, it is reasonable to expect that their efforts will be attended with success.

The New York Handel and Haydn Society, one of the most conspicuous and most reliable American Musical Societies, are already moving in the matter of their next Triennial Festival, to take place in May, 1871.

Mdlle. Schroeder has been attacked by a pitiable form of illness that so frequently leaves unwelcome notes of its visit. "Detail bon à noter" (remarks *Le Menestrel*) the frightful malady will leave no trace upon the countenance of the bewitching artiste.

New York has a boy-choir (at St. Mark's Church, under the charge of Mr. James Pearce) which is in excellent training. They have a number of good voices, and seem industrious and ambitious. They have given what is termed a "semi-madrigal concert," assisted by Miss Susan Galton and three other soloists, the chorus numbering fifty voices.

If fickle nature has lately inflicted on us a grievous drought, abroad (in Germany) there has, we are naively assured, been a perfect rain—of medals and decorations upon ladies and gentlemen of the *corps lyrique*, Patti and Lucca being now imitated in this respect by Betz, a celebrated baritone, who has been favoured with *sa petite medaille des arts et sciences*.

Ole Bull has given, in New York, a series of farewell concerts. He produced a number of his own compositions, all showing sentiment and taste, touched with a bizarre originality peculiar to this violinist. Ole Bull is a pet with the public, and a favorite with newspaper writers, so he is seldom submitted to even judicious criticism. He is received as an accepted fact, as the violinist *par excellence*, against whom not a word must be said.

A superior concert was given recently at Steinway Hall, New York, by the Church Music Association. The orchestra and chorus together numbered about three hundred, and under the excellent leadership of Dr. James Peck, the performances were of the highest order. The programme embraced Beethoven's Mass in C, part of Weber's "Oberon," with a rendering by the orchestra of the Jubal overture and the overture to "Oberon."

The operatic impresario (M. Bagier) is in treaty with the Neapolitan Petrella (whose new opera "Celinda" has been performed at Ferrari, amid strange tumult only quelled by an armed force) for the performance of many dramatic compositions which are said to display considerable talent. A facetious friend declares that the discussions on the merits of M. Petrella are so inevitable that he must be quite the "stormy petrel"—(la) of music.

With a complete and indeed artistic resignation to circumstances, which "the Foreign Note" of the *Musical Standard* is only too happy to recognise, a Parisian critic remarks of a performance of *Lalla Rookh* at the Opera Comique, that in these times of "grande chaleur," the entertainment in question is the least laborious to pursue—not because the temperature of the Comic Opera-house is any lower than that of the others, but because the poem being on an oriental subject, it is *de rigueur* that the temperature should be so for the sake of the *mise en scene*, which is a degree of attention to the "dramatic unities" highly to be commended.

It has been noticed by a French paper that now-a-days, when an old cantatrice departs, it is the fashion to say of her that she took part in the first representation of "Don Juan." The following was the cast at the first performance of the opera in question, at the Prague Theatre, October 28, 1787:—Don Giovanni, Signor Luigi Bassi; Leporello, Signor Ponziani; il Commendatore, Signor Giuseppe Lolli; Donna Anna, Signora Teresa Saporiti; Donna Elvira, Signora Micelli; Don Ottavio, Signor Baglioni; Zerlina, Signora Bondini; Masetto (il suo sposo), Signor Giuseppe Lolli. Cori di contadini, dame damigelle, popolo, spettri, ballabili di contadini, etc.

Count Sarcilly is the name of the person who insulted the affiancée of the young Reisinger, and so led to the death of the last named under the curious, romantic, and lamentable circumstances narrated in the last paragraph of our "Foreign Notes" a week or two ago. It is to be hoped that this "officier du roi" will receive a royal lesson which such an aristocratic "rough" may be capable of appreciating. It appears that the young lady was unconsciously the cause of her lover's death, having rallied him upon his perpetual use of the left glove so much that while walking with her he took it off, and Sarcilly and his boon companions came up at the moment. Here is an instructive incident for those who picture foreigners as always sensible, always polite, and models generally to "insular Britanniques!"

The proposal for "a memorial" to the late M. Jullien made by a correspondent in a recent number of our journal, has excited the wondering attention of a writer in a French paper. From his want of accurate acquaintance with our language, perhaps, he seems to have become imbued with an idea that a bronze statue was necessarily intended; and upon this hallucination is more than half inclined to drole. It by no means follows, we may mention, that the "grave Angleterre" is in danger of imitating the French custom of "raising statues to all comers." Meanwhile, however the French may affect ignorance of this

and many other subjects, we may still be allowed to consider that the late M. Jullien was the active and useful pioneer of several subsequent efforts which have received perhaps more constant support, and certainly more constant "puffing."

The concert season of 1869-70 at New York is thought to have not been so profitable, nor of as high an artistic standard, as the one preceding it; classical music and really first-class concerts not having been offered with the same liberality as formerly. Even the Philharmonic fell below its own standard of excellence, and fell off in patronage. At the same time it has been noticed that success has centered more than ever before in those concerts given for charitable purposes; and it was found that the great benevolent enterprises, such as that for the "Sheltering Arms," drew away the fashionable and cultivated people from the Philharmonic and similar standard entertainments, by means of new and greater attractions, and the opportunity offered to mingle charity with the enjoyment of the best music.

"The Welsh churches have begun to sing the choral service in the Welsh language. The effect—we learn—is something like this:—

Li grwmpp ff mrw gil dst  
Wmnt pitul trmws dwmp  
Stxpl srgiw mppsg i wrtwn  
Fwisl mgiwp brgy hpti."

"Well, we venture to think" (says the *New York Bulletin*) "that if the sounds enunciated at most of our churches under the guise of 'hymns and psalms,' could be accurately represented on paper, they would most dismally and distressingly rival this impossible Welsh, and the Welsh papers might with equal justice paragraph the New York churches, and say, with pitying wonder, 'These be the discordant incoherences Christian worshippers suffer under in New York. What a benighted city.' And really some of our Church choirs out-Gaelicise the Gallic tongue itself in their maltreatment of the Queen's—that is, the President's English. Let the Bishops look to it!"

### Table Talk.

A grand organ, to cost £1,000, is building by Gray and Davison for Mr. Raphael Brandon's glorious Catholic Apostolic Church, in Gordon-square. It will be arranged on a tribune in the north transept, under the direction of the architect.

In a convocation held on Thursday, it was proposed that the Rev. John Edmund Cox, M.A., of All Souls' College, be allowed to accumulate the degrees of B.D. and D.D. The clergyman in question is Vicar of St. Helen's, E.C., and Chaplain to the Royal Society of Musicians, as well as editor of, or contributor to, several London periodicals. His name was a good deal mentioned some years ago in connection with a vacancy in the music chair at the Gresham Institution, in the City of London, when Dr. Wylde was eventually appointed.

We notice in the Blue Book recently presented to Parliament, containing a Report from the English Consuls abroad as to the condition of the working classes in various countries, that in several cases their contented and comfortable condition is ascribed to the fact of their fondness of vocal and instrumental music. Many of them are members of the numerous choral societies, and love to spend their evenings in part singing, unadulterated by ale, beer, gin, and tobacco, without which our great unwashed deem it impossible to be content.

A benefactor to the young, W. E. Hickson, author of the words of many school songs that have become popular in America, died recently. He has done much for the cause of popular musical education, having taken a deep interest in juvenile music. It was he who first put into the mouths of "babes and sucklings" the musical expression of the motto, "Try, try, try again." To raise the character of music in schools would be an excellent aim; and perhaps music of the "try again" order is better than the enforced silence too generally peculiar to the "durance vile" of boyish days.

We hear with much pleasure that the organ at Eton College Chapel is about to be restored to its proper and legitimate screen

position. Nothing certainly could be more ineffective and disappointing than the effect of the instrument as heard by us some few years since. It is now said that the organ is to be so enlarged and extended that it will rank as a very fine one. The Rev. Dr. Hayne deserves commendation for bringing it out of its "hole-in-the-wall" position; and so also do the Fellows, for their disregard of baneful fashion, and their spirit in allowing the organ to once more occupy its proper position in the antecrossing of their glorious chapel.

The history of the musical art in England (justly remarks Mr. Ella) affords a melancholy instance of the instability of institutions dedicated to her service. Opera managers and concert speculators have constantly swollen the list of bankrupts, and not one building in London erected for the avowed purpose of promoting a taste for "the fine arts" in general and music in particular, has proved to be a remunerative speculation. All the late attempts to popularise music, with an admixture of classical orchestral works, songs, ballads, and dance music, have come to grief, notwithstanding the unanimous support of the press to the efforts of the late managers—Jullien and Mellon. In Paris, too, the once popular concerts addressed to a mixed audience are replaced by an annual series of some thirty splendid orchestral performances—a hundred in the band—directed by Pasdeloup, to which I have occasionally listened with great delight.

An amusing scene took place in the Free Kirk General Assembly during the discussion on the report of committees on paraphrases and hymns. Dr. Begg and Dr. Gibson argued that uninspired words should not be used in praise. To meet this, it was said that no more restriction should be placed on words employed in praise than in prayer; but, granting all that Dr. Begg contended for, they might take passages here and there out of the Bible and put them together in a poetical form. Against this alternative, Mr. Waters, Burghhead, spoke. He was almost wholly inaudible, except to those immediately around him. He was proceeding to show how this might work, and said they might take as an example how the following two passages would read together:—"And Judas went and hanged himself." Here Mr. Kidston got up, and, touching the speaker on the shoulder, told him he was inaudible to the house, when Mr. Waters immediately faced round on Mr. Kidston, and called out so as to be heard by the whole house, "Go ye and do likewise." The joke, though accidental, created immense laughter.

The programme of the forthcoming Hereford festival, so far as relates to the chief attraction—the sacred performances at the cathedral—is now arranged as follows. The festival opens on Aug. 23 with "Elijah." In the evening, in accordance with the novel and welcome arrangement, there will be an evening performance of sacred music at the cathedral. This will take place on the Tuesday evening, when the "Creation" (Parts 1 and 2) and "Barnby's" "Rebekah" will be given. On Wednesday the morning performance consists of Sullivan's "Prodigal Son," Spohr's "Last Judgment," and Mozart's "Twelfth Mass." Thursday is a Mendelssohn and Handel day. Of the former's works we have the "Reformation" symphony, "Christus," and 42nd Psalm. The Handel selection will include portions of "Judas Maccabæus," "Solomon," and "Jephtha," with the anthem, "Zadok the Priest," and the "Esther" overture. On Friday, as usual, Handel's "Messiah" will wind up the sacred performances. There are to be only two secular concerts at the Shire-hall, the first evening being devoted to sacred music at the cathedral. There will be a chamber concert on Friday evening. The engagement of principals includes Mlle. Tietjens, Miss Edith Wynne, Madame Sinico, Madame Patey Whytock, Mr. Vernon Rigby, Mr. Montem Smith, Mr. Lewis Thomas, and Mr. Santley. Mr. Townshend Smith will conduct.

"Whatever is worth the trouble of doing at all should never by any chance be done well" is apparently the idea of our tradesmen and populace in art matters: the following hint, if carried out, might at once ornament our railway stations and benefit art and artists:—Mr. F. R. Conder, writing in the *Art Journal*, has held up to ridicule the enormities in the shape of advertisements which cover the hoardings and blank walls of the metropolis, and given good reasons for the belief he expresses

that there is ample room for the artistic treatment of the graphic wall picture. "Every business," he says, "has its secrets, and it may be that the advertisement which is most offensive to the eye and taste is the most remunerative to its designer. But we should like to see the other tack tried. We are mistaken if it would not succeed. A good picture, rough and bold, but designed and executed by a real artist, could not fail to attract public attention. We would back one such good one against any dozen of existing bad ones. Let us deliver our walls from the reproach of the billsticker. Let us have advertisements at which it is a pleasure to look; and the object of the advertiser will be attained far more certainly than by the present incontinence of type and abuse of pictorial pretensions. An artist of Paris, who has established fame in that great capital, is now occupied in producing wall-pictures for several London houses." Formerly the most beautiful drawing was lavished even upon such ephemeral things as concert tickets, many of which are now hoarded as works of art. We say nothing of the decline of pictorial art in the matter of musical title-pages, where a miserable decadence is to be noticed; nor do the illustrated journals always exercise their power to elevate the popular taste which they ought to lead.

One of the most perfect specimens of the electrotypist's art yet executed (says the *Architect*) has been lately placed among the collection of South Kensington. In the same case with an oppressively huge wine fountain, with its concomitant cistern (why were these monsters thought worthy of reproduction?), stands what to the majority of visitors will no doubt appear to be a carved wooden violin. Close inspection reveals the fact that the material is metal, the wooden appearance being effected by brown varnish, but leaves unabated our wonder at the skill—and let us add the daring—which could venture to subject such delicate wood carvings to the process of moulding. The original object, which may be seen thoroughly uninjured in another part of the court, belongs to the Earl of Warwick, and has long been known for its singularity of form and richness of decoration. It has been figured and described in Sir John Hawkins's "History of Music." The descriptive label attached to the two objects assigns to the original the date of 1330-40, with additions made in 1579. Despite the minuteness of this statement, and admitting that the foliage with which the sides are covered much resembles the Gothic spandrels of the fourteenth century, we have great doubts whether at that early period such delicate carving had been applied to musical instruments, and can trace no evidence whatever of subsequent additions to the original design. The decorations all adapt themselves with accuracy to the irregular outlines of the form, and the combined evidence of the shields of Queen Elizabeth and of Leicester on the silver-gilt plate of the neck, the *habitat* of Kenilworth Castle, and the date which we presume to exist somewhere, all induce us to consider this unusual variety of the *genus* fiddle to be a work of the sixteenth century. The metallic copy, which has been duly stringed, has, we are informed, a better tone than its prototype; but, as Sir John Hawkins speaks very unfavourably of the latter, the praise is not excessive, and the claims of both instruments to admiration will rest on their unquestioned beauty rather than on any problematical musical usefulness. This electrotypist is the work of the well known artist worker Giovanni Franchi, to whose bitter loss, in the recent death of his only son, it may not be out of place here to allude.

#### Appointments, &c.

Mr. Henry Collin, organist of the Unitarian Church, Stockport, for the last twelve years, has accepted an engagement with St. Peter's Church. He received a testimonial from the members of the choir on Sunday evening last, expressing their general regret at the loss.

Mr. Samuel Gee (late of Christ Church, Clapham) has been appointed organist to St. Mark's, Lewisham, *vice* Mr. J. Locke Gray, resigned.

Mr. Read has been appointed in succession to Mr. J. Harrison at the organistship of St. Botolph, Aldgate, without competition.

#### Deaths.

On the 15th inst., at Courtenay Hill, Newry, Ireland, Emily Mary, infant daughter of Arthur Wm. Horan, organist of St. Mary's, aged fourteen months.

## Snaps.

(From the *Tub* of our own *Diogenes*.)

Were I asked to name the potent sweetener of existence, I should at once cry "opposition."

When Goethe heard the saying, No man's a hero to his valet?—"Of course not," said he, "a man must be a hero to understand a hero." Precisely! and it takes an artist to understand an artist, which is the reason why bad pretentious art is everywhere paramount in the more exalted quarters.

A person who was once a gardener is said to be practising in Yorkshire as an architect, in which profession he obtains as many engagements as he can fulfil. The same individual has a pride in saying that he reckons "nowt" about the five orders of architects (*sic*), and would not give a "toss" for a man who was unable to put something new in every job he got. So music is not the only refuge of demi-professors.

Ole Bull, they say, is about to be married again. We should think (says a New York paper) that a man who had reached the age of four hundred years would hardly care to make a matrimonial venture! We have seen it stated somewhere that Mr. Bull was that old—or it may, perhaps, have been his violin. We often get these little facts mixed.

"Look here, Sir!" said a nervous old gentleman to a boy who was munching sugar-candy at a concert, "you are annoying me very much." "No, I ain't," replied the ready-witted scion, "I'm a gnawing this sugar-candy!"

A little boy in Hudson, "U.S." (of course) on returning home from church, was asked by his mother to give the text. After a thoughtful pause, the little fellow replied, "I don't hardly remember, but it was something about a hawk between two pigeons." The text was, "Why halt ye between two opinions?"

An American journalist, commenting on a late paragraph in the *Musical Standard*, has observed:—"An English Countess has bequeathed £666 for the benefit of a church and organist in Sussex. What an odd sum! Some odd people would refuse it probably; thinking there was a charm or spell in it, but there is no instance in history of any ecclesiastical refusal of whatever gift, and the three sixes have been quietly absorbed."

## Words for Music.

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### DREAM-QUEEN.

In the lone night,  
And the day's garish beams,  
I see thee, beloved!  
Queen of my dreams.  
Fair as when first  
I thrill'd to thy glances;  
Tender and true  
Thro' all changes and chances.  
Others may leave me,  
Thou wilt not sever;  
In sunshine, in starshine,  
The spell is for ever.  
Bright is thy home  
Where the star-worlds shine;  
Angels companion thee—  
Yet thou art mine.  
Haunting my dreams  
In sleeping and waking;  
Ever unchanging,  
Never forsaking.  
Now as of old  
By woodland and river,  
Near to me, dear to me,  
Lead to me ever.

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